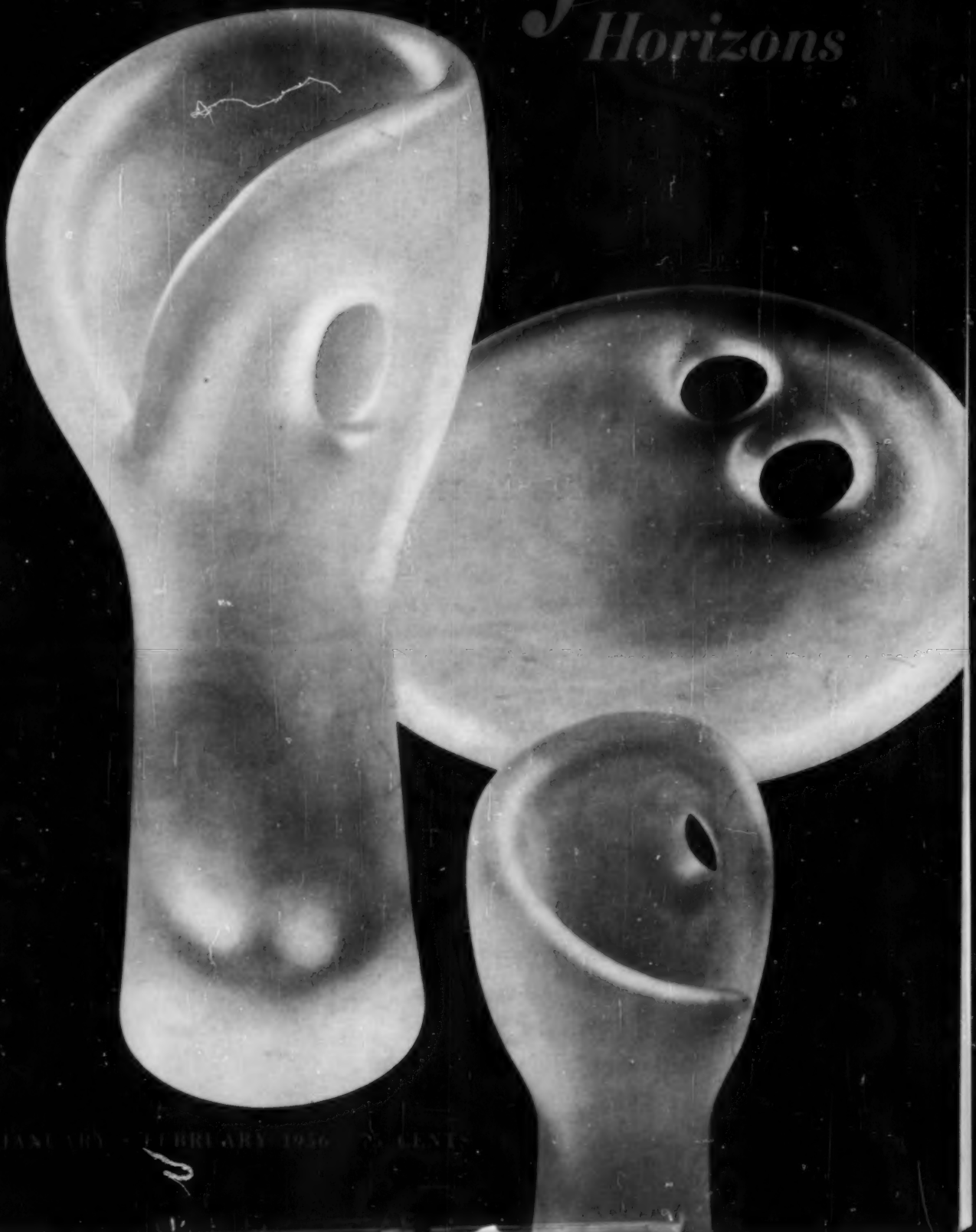
Craft Horizons



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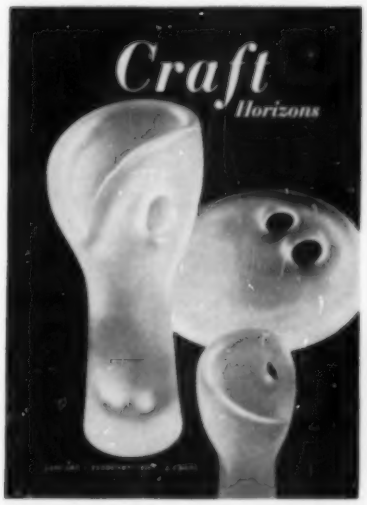
Published bi-monthly and copyright 1956, by Craft Horizons, Inc., 601 Fifth Avenue, New York 17. Telephone: Plaza 9-1600. Aileen O. Webb, President; Daniel Mebane, Treasurer; Anne Collins, Advertising Manager. Price 75 cents a single copy; four dollars a year. Re-entered as second-class mail matter November 19, 1951, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Printed in the U.S.A.

The complete contents of each issue of Craft Horizons is indexed in the Art Index, available in public libraries. Microfilm edition available to libraries and individuals from University Microfilms, Ann Arbor, Mich.



THE COVER: The mat dish and two vases are by the young Finnish glass designer, Timo Sarpaneva. A graduate of Helsinki's Central School of Arts and Crafts, he studied afterward in Italy and Scandinavia under a scholarship from the Art and Literature Committee of the City of Helsinki. Sarpaneva, an active participant in international craft competitions, has won medals all over the world for his textiles as well as for his designs in glass. He also paints.

Craft Horizons

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Calendar

ALBION, MICHIGAN
January 5-20. Exhibition of student work from the Art Department of Immaculate Heart College, at Albion College.

ANN ARBOR, MICHIGAN
February 5-26. Exhibition of student work from the Art Department of Immaculate Heart College, at the Art Museum, University of Michigan.

ATHENS, GEORGIA
January 15-February 5. European Glass Design (Smithsonian), at the Department of Art, University of Georgia.

BLOOMINGTON, INDIANA
January 15-February 5. Italy Rediscovered (Smithsonian), at the Fine Arts Department, Indiana University.

CHARLOTTESVILLE, VIRGINIA
Through January 15. Creative Jewelry (AFA), at the University of Virginia.

CHATTANOOGA, TENNESSEE
Through January 15. Sculpture in the Christian Era (AFA), at the Hunter Gallery of Art.
Through February. Textiles of the Italian Renaissance, sponsored by the Scalamandré Museum, at the Hunter Gallery.

CHICAGO, ILLINOIS
Through January 19. Exhibition of work by members of the Midwest Potters and Sculptors, at the Robert North Gallery.
Through February. Midwest Designer-Craftsmen Exhibit, at the Navy Pier-Art Department, University of Illinois.

CLEARWATER, FLORIDA
January 10-31. Third Annual Ceramic Exhibition, sponsored by the Ceramic League of Miami, at the Florida Gulf Coast Art Center.

CLEVELAND, OHIO
January 24-March 4. The Family of Man, 500 photographs assembled by Edward Steichen, at the Cleveland Museum of Art.

CLINTON, NEW JERSEY
Through January 31. Holiday Exhibition, including crafts, sponsored by the Hunterdon County Art Center, at the Center.

COLORADO SPRINGS, COLORADO
January 1-30. Design in Scandinavia (AFA), at the Colorado Springs Fine Arts Center.

EXETER, NEW HAMPSHIRE
January 15-February 5. American Jewelry and Related Objects (Smithsonian), at the Lamont Art Gallery, Phillips Academy.

GRAND RAPIDS, MICHIGAN
January 3-30. Handwoven Textiles, exhibition of modern weaving by Azalea Thorpe, at the Grand Rapids Art Gallery.
January 3-30. Exhibition of Ceramics by Clyde Burt, at the Grand Rapids Art Gallery.

LOUISVILLE, KENTUCKY
January 15-February 5. Contemporary Finnish Architecture (Smithsonian), at the J. B. Speed Art Museum.
January 15-February 15. American Artists, Inventors and Craftsmen (AFA), at the J. B. Speed Art Museum.

MANITOWOC, WISCONSIN
Through January 10. Medieval World (AFA), at the Rahr Civic Center.

MEMPHIS, TENNESSEE
January 4-25. Art, Nature and the Fabric (AFA), at the Memphis Academy.

MILWAUKEE, WISCONSIN
Through January. Midwest Designer-Craftsmen Exhibit, at the Milwaukee Downer College.

MINNEAPOLIS, MINNESOTA
January 11-February 1. Herbert Matter, Design in Industry (AFA), at the University of Minnesota.

MONTCLAIR, NEW JERSEY
Through January 22. Early English Glass Exhibition, at the Montclair Art Museum.

NASHVILLE, TENNESSEE
January 2-23. The Elegant Heroine (AFA), at the Centennial Club.

NEWARK, NEW JERSEY
Through January 8. Fourth Annual Christmas Exhibition-Sale of Work by New Jersey Artists and Craftsmen, at the Newark Museum.
Through April 29. An Introduction to Glass, at the Newark Museum.

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NEWBURYPORT, MASSACHUSETTS

Through Fall. Exhibition of work of Paul Revere as silversmith, patriot and engraver, at the Gallery of the Towle Silversmiths.

NEW ORLEANS, LOUISIANA

February 1-29. Fifty Years of Danish Silver, at the Isaac Delgado Museum of Art.

NEW YORK, NEW YORK

January 5. The Customer Wants to Know, a lecture by Jens Quistgaard on the difference between American and Danish work, 8 p.m., at the Pottery Barn.

Through January 15. Glass from the Museum Collection, at the Museum of Modern Art.

Through January 15. Silk Chasubles designed by Matisse for the Vence Chapel, at the Museum of Modern Art.

January 4-28. Tapestries by Martta Taipale of Finland, at the America House Gallery.

February 2. The Customer Wants to Know, an exhibition of ceramic sculpture by William Newland, Margaret Hine and Nicholas Vergette, 8 p.m., at the Pottery Barn.

Through February 12. Art Expressions of the Young Child 3-6, at the Museum of Modern Art.

February 16-April 31. Japanese Costumes and Accessories, at the Metropolitan Museum of Art.

Through February 20. Latin-American Architecture since 1945, at the Museum of Modern Art.

February 2-25. Batiks of Today, by Helen and Howard Jones, at the America House Gallery.

Through February. Correlation of Paintings and Textiles, at the Scalamandré Museum of Textiles.

PENSACOLA, FLORIDA

January 4-25. Silver and Stone (AFA), at the Pensacola Art Association.

Through February. Textiles of the Directoire-Empire Periods, sponsored by the Scalamandré Museum, at the Pensacola Art Association.

PHILADELPHIA, PENNSYLVANIA

January 5-26. Brazilian Landscape Architecture (Smithsonian), at the School of Fine Arts, University of Pennsylvania.

January 5-February 5. Weaving Tools and Appliances, at the Philadelphia Art Alliance.

February 9-March 4. Ceremonial Fabrics, Belle Quitman and Evelyn Applebaum; Ecclesiastical Weavings, William R. Talbot; Silver, Dr. Daniel Blumberg; at the Philadelphia Art Alliance.

PHOENIX, ARIZONA

Through January 15. California Designed (AFA), at the Fine Arts Center, Phoenix, Arizona.

PITTSBURGH, PENNSYLVANIA

January 8-31. Artist of the Year, an exhibition of the works of Virgil Cantini, including enamels and mosaics, at the Arts and Crafts Center.

ROCHESTER, NEW YORK

Through February. Chinese Silks of the Manchu Dynasty, sponsored by the Scalamandré Museum, at the Rochester Memorial Art Gallery.

SAN FRANCISCO, CALIFORNIA

January 8-29. Sculpture in Silver (AFA), at the De Young Memorial Museum.

January 31. Lecture by Charles Eames, modern furniture designer, at the San Francisco Civic Center.

SANTA FE, NEW MEXICO

January 15-February 5. American Craftsmen (Smithsonian), at the Museum of International Folk Art.

SARASOTA, FLORIDA

Through January 13. Southern California Serigraphs (Smithsonian), at the Sarasota Art Association.

SEATTLE, WASHINGTON

January 2-23. Houses U.S.A. (AFA), at the Charles and Emma Frye Art Museum.

WASHINGTON, D. C.

January 15-February 5. San Francisco Bay Region Architecture (Smithsonian), at the American Institute of Architects.

Through February 5. Tenth Annual Area Exhibition, including ceramics, textiles, silverwork, and stained glass, at the Corcoran Gallery of Art.

ZANESVILLE, OHIO

Through February. Modern Printed Textiles, sponsored by the Scalamandré Museum, at the Zanesville Art Institute.

CREATIVE HANDS OF FINLAND

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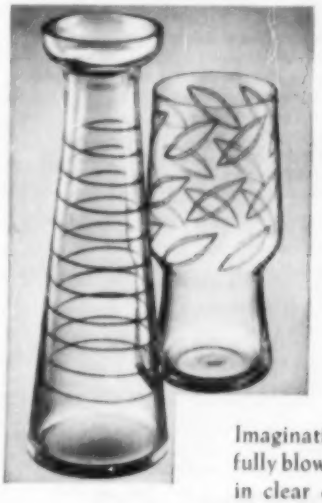
WAERTSILA—ARABIA CHINA



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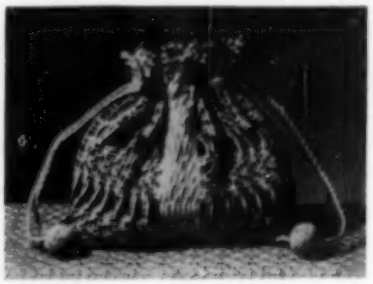
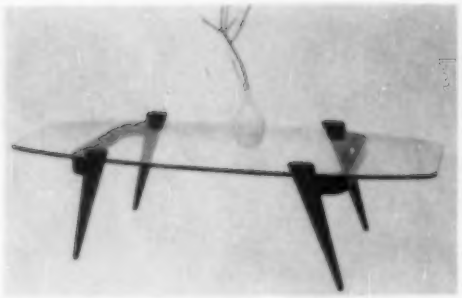


Handwoven pouch bag of rope and cotton yarns with cork floats on handles by weaver Nieta Cole, comes in all colors. About 8" deep and 10" wide, it washes. $3.50. Nieta Cole, Orleans, Cape Cod, Mass.

Bookends of ebony and inset tile with iridescent glaze and elongated Siamese cat motif by ceramist Jean Nison. $30 for the pair. Apple Tree Shop and Loom Room, N. River Road, Freeland R. #3, Mich.

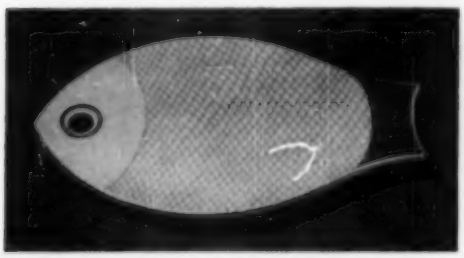
Sterling silver necklace with turquoise enamel on concave surfaces offers stunning contrast of color and metal. 16" long, it is handmade by John Bryan of Asheville, N. C. At Allanstand Mountain Craft Shop, 16 College St., Asheville, N.C.



Coffee table by Phillip Enfield dramatizes polished oval glass top on frame and tapered legs of walnut. Measures 60" x 15" x 20". Price $110. Other woods and sizes on request. Enfield, 50 W. 53 St., N.Y.C.

Sailcloth place mats of red and white hand-screened rooster designs with striped napkins to match. By Leta Miller. $10 set of four. At Federation of the Handicapped, 211 West 14 Street, New York City.

Earthenware pitchers for hot chocolate or demi-tasse by Richard Kjaargarde of Copenhagen. In earth color. Left, $8.50; right $10. International Designers Group, 1114 Madison Avenue, N.Y.C.



Multiple-use "fish" cutting board of faience doubles as ovenproof server and adds charm to table or wall. From Finland, in blue or brown on white. $3. Bordelon Designs, 1424 E. 55 St., Chicago, Ill.

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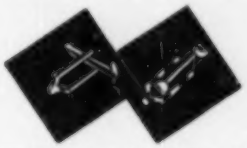

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A new family of pottery by
David Weinrib whose story begins on page 14

American Craftsman:

1956

One of the most striking aspects of the contemporary crafts in mid-century is their achievement of status—of their constantly widening recognition as art forms of creative invention and social significance.

In the long years of their eclipse during the late nineteenth and early twentieth centuries folk culture was the sustaining base of the crafts. The folk-art craft form, however, was largely a manifestation of traditional styles and the technical skills involved in their making. Essentially deriving from rural life, the crafts gave expression to the social and esthetic ideals upon which rural culture was founded. There was integrity and stability in such craft forms, for these qualities were inherent in the society from which they came. Rural craftsmen, however, were not concerned with producing art—they were intent on satisfying environmental needs. Frugal people, they made the best possible use of a limited choice of materials and methods; their designs were mostly simple and truly functional for their time. As a result of a gradual elimination of objectionable or awkward characteristics through repetition over the span of years, the folk-art form often acquired considerable refinement.

Here in America, as we changed from a predominently rural culture to one affected by the dynamics of urban life, American craftsmen responded to new influences and stimuli. Improved transportation and communication made the craftsman keenly aware of trends in the more monumental arts. The crafts, in their most creative and progressive aspects, drew close to architecture, sculpture and painting, and were nourished by the vitality and discovery so characteristic of these arts in the twentieth century.

Today the craftsman has become interested in a new dimension in his work: the exercise of creative invention and imagination. Respect for skill and artisanship continues, but the craftsman has added a growing interest in design. Painters and sculptors, once scornful of the crafts, are now finding them a stimulating medium in decoration and design. Painters such as Henry Varnum Poor and Karl Drerup are now famous for their work in ceramics and enamel. Isamu Noguchi designs furniture. Even Picasso has become a part-time potter. The fruit of this awakened interest is a rich and exciting variety in craft production as the restraints of tradition are thrown off.

Preoccupation in American folk arts has largely been taken over by museums and collectors of antiques. Today the designer-craftsman is no longer content to copy the work of his predecessors, nor are his customers satisfied with designs that are simply handed down from generation to generation. No longer does the potter repeat the same shapes or decorations simply because they are successful; the cabinetmaker investigates the possibilities in many varieties of wood and joinery in his search for better chairs, tables and chests; the weaver constantly experiments with new materials for the loom; and the metalsmith forms the yielding alloy in designs his predecessors would never have essayed.

Now vigor, purpose and beauty infuse the crafts. No longer are they familiar exercises of technique alone. They are true art forms reflecting the creative vision of the designer-craftsman who shapes them.

HAROLD BRENNAN

Cast brass ash tray with snuffer (left) and wire basket (below) are typical of Auböck's refined form-follows-function line.

This Viennese designer's inventive use of materials covers a wide range of crafts

BY ROLFE L. HILLMAN, JR.

Salad tongs of light and dark wood (left), cast bronze bookends (right) were made in Auböck's shops in the heart of Vienna.

Wrought iron candlestick features a clever swinging matchbox holder; pipe racks of brass are bound with leather and bamboo.

Auböck

ONE of the most versatile and imaginative figures among designer-craftsmen today lives and works in Vienna. He is Carl Auböck and the variety of the media in which he designs includes brass, wrought iron, bronze, steel, copper, wood, bamboo, wicker, leather and horn. Most striking is his refreshing combination of two or more of these materials in many of the objects turned out in his shops. His approach is so unique that it is easy to spot an Auböck in any group of related crafts.

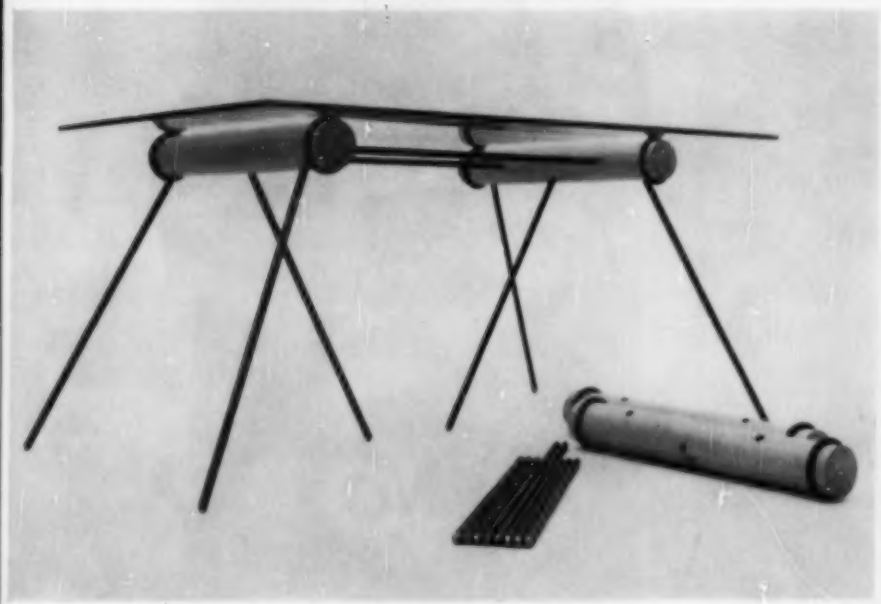
The pictures on these pages are a mere sampling of the inventive range of this 55-year-old designer whose form-follows-function credo and unembellished line probably stem from his early association with the Bauhaus. His collection dominated the Austrian display at the Milan Trienalle, where in 1954 he won a Diploma of Honor to add to four previous Gold Medals. In a 30-year span he has produced some 4000 designs. He executed most of the door handles for the reconstructed State Opera House in Vienna which opened last November.

Auböck was trained in his father's bronze casting shop where *Werkstätte Auböck* stands today. He attended Vienna's Technical School and Academy of Fine Arts until 1919, when he was invited to work and study at the renowned Bauhaus in Weimar. His previous training and work allowed Auböck to bypass the basic course and to begin with advanced study in metal work and painting. After two years at the Bauhaus, he continued study in Italy and Vienna until 1925, when he assumed direction of his father's shop and began development of today's diversified production.

Werkstätte Auböck has now grown well beyond the space of the address at Bernardgasse 23. Here you find only the showroom, the office and the brass and copper work room, which employs 12 workers. Under other roofs in the vicinity Auböck employes three leather workers, two wood carvers, two wood turners, one horn worker, three cabinetmakers, three wicker cane and bamboo workers, three bronze casters, one metal turner and three

Single leather bottle holder (far left) features a hidden lock in buckle; bone salad forks (center), wicker-covered chrome ice bucket (above) and free-form cutting board (below) illustrate the diversity of materials in Auböck's designs.

Auböck's knockdown coffee table is simply eight rods and two pieces of wood; the leather bound nut cracker is made of solid cast brass. Nearly all the Viennese craftsman's designs cleverly combine two or more materials.



wrought-iron workers. Each of the workers is a master craftsman in his own field, selected by Auböck and very much subject to his personal guidance. Auböck alone is master of all the crafts.

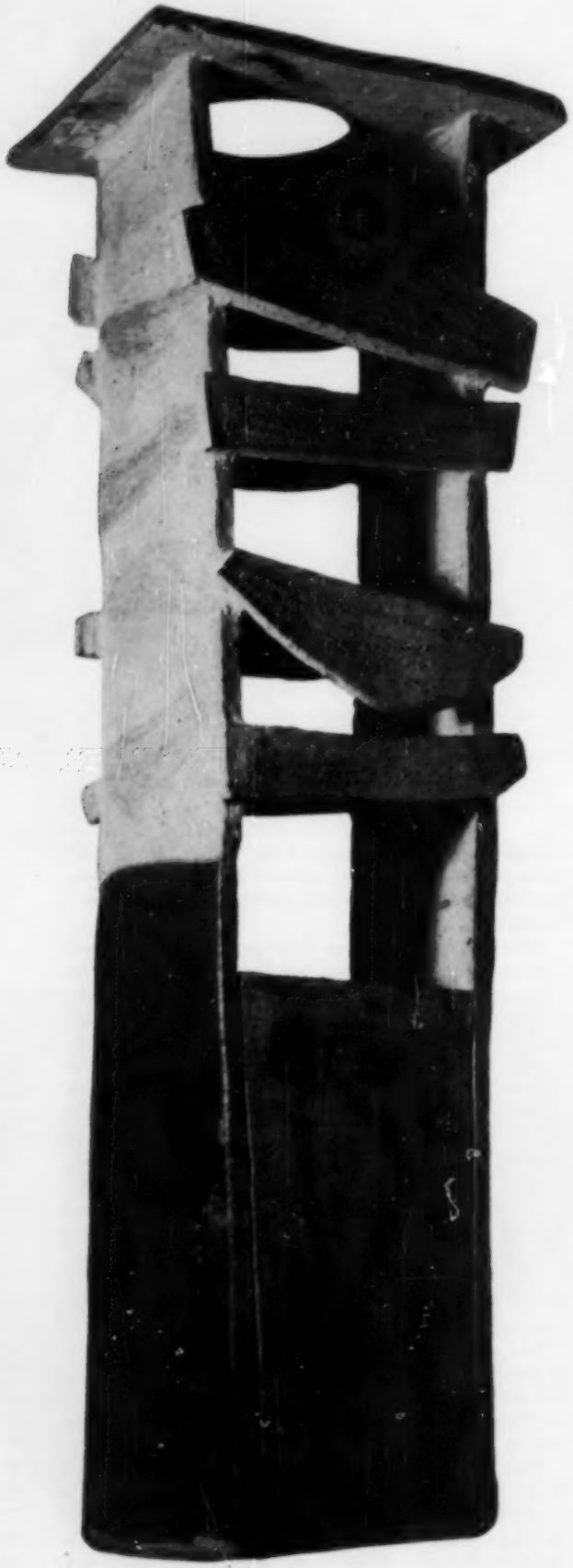
Over the years he has developed his staff through meticulous selection and training. He feels now that he has as many workers as he can adequately supervise by himself, but still, demand outstrips output—how to increase production without sacrificing the quality of the personal touch? The obvious solution, mass-production, goes counter to Auböck's craft philosophy. He is currently developing a new plan. Firms in Copenhagen, Munich, London and Buenos Aires have been carefully selected and licensed to reproduce Auböck designs in quantity on a royalty basis. He gives each firm a finished model, personal instructions, and a complete set of production plans. Auböck's goal is to get the Vienna shops completely out of market production, allowing him to devote all his time to designing original models that will be hand crafted in Vienna and sent to his franchised shops in foreign countries to be produced.

The pieces made for export in Vienna today are all designed by Auböck with the exception of an occasional contribution from his son, Carl, Jr., now a practicing architect in Vienna following a fellowship at Massachusetts Institute of Technology and several years of teaching.

Auböck's craft seems to have a special attraction to U.S. tastes. Last year he exported some $60,000 worth (Vienna production cost) to the States. His work sells in stores such as Bloomingdale's in New York, Nieman-Marcus in Dallas, and Design Research in Cambridge. In addition to American tourists and buyers, the large U.S. military contingent that left Vienna last year literally beat a path to his door. Usually presiding over the crowded showrooms is Frau Mara Auböck. A craftsman in her own right, she met her husband while studying weaving and sculpture at the Bauhaus. Auböck pops in and out of the showrooms but any conversation with him is bound to be interrupted time and again by telephone calls, craftsmen bearing roughed-out forms, buyers from all over the world or the arrival of a shipment of bamboo from the orient.

When he does find time for a chat, he is unlikely to express any extreme points of view on such matters as decorative treatment in the crafts or form versus function. He merely says he wants to make his designs simple in appearance and easy to produce, so that they may be attractive in any setting and a joy to own.

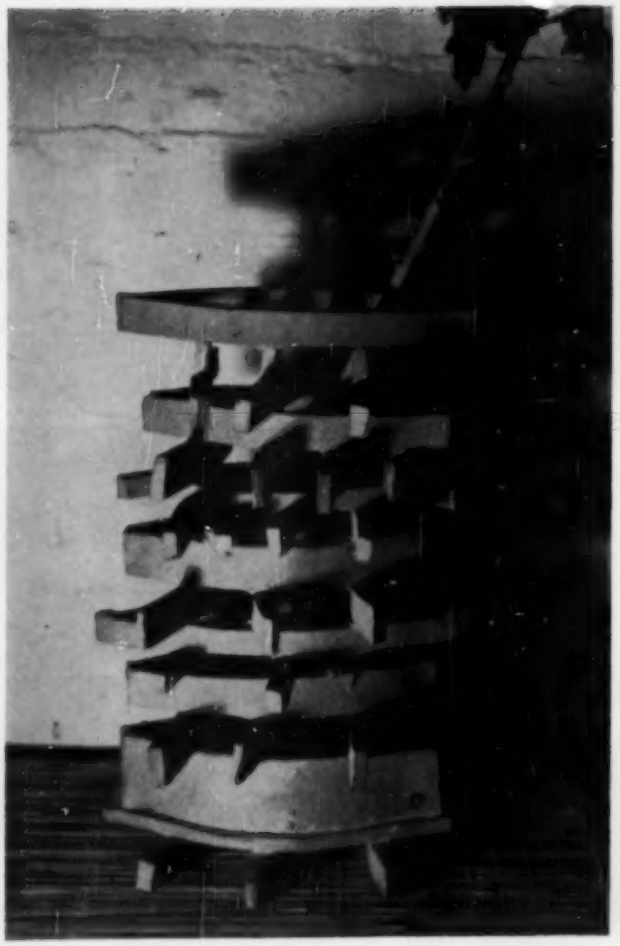
Rolfe L. Hillman, a doctor and a captain in the army, visited Auböck while with the U.S. forces in Austria.



With strict control of mass and space, David Weinrib constructs vases of pieces cut from slabs of wet clay—a new approach to one of the world's oldest ceramic techniques. (Opposite page): side and top views of a slab-built pot.

Architectonics in clay

David Weinrib uses slab-built elements in new pottery



BY OPPI UNTRACHT

As a natural progression of his work in ceramic tile, David Weinrib's new pottery projects the flat tile itself into constructions. What started out as a desire to find a new way to hold flowers with slab constructed pieces, resulted in a diversity of solutions. In exploring the idea, the slabs were first used to make cubes and rectilinear volumes, sometimes pierced by cylinders. But soon he was using the slab for its own sake as a free-standing element supported in space only by occasional contacts with converging members.

In the end Weinrib had created a new family of pottery. Even though slab construction is as old as the craft itself, his is a new species with little connection to its progenitors. That his forms hold flowers is merely a concession to a desire that his ceramics be functional. His pots are important, however, as a fresh approach to the medium—in a directly tactile manner.

Weinrib has entered an area between pottery and sculpture. Though he does not think of his new pottery as sculpture *per se*, it nevertheless suggests the concept. The effect is architectonic due to the fact that he works primarily with slabs of clay; slabs suggest walls and walls imply structure. Many of his pots are meant, like sculpture, to be seen from all sides, changing their aspect with the angle of view.

In Weinrib's pottery there is an obvious interest in working with open space. This too is usually thought of as a province of the sculptor, not the potter, the potter being usually more concerned with enclosed volumes. Weinrib's pots, however, are concerned with both—the

Working directly, Weinrib rolls the clay into a slab, cuts it and welds the pieces together with slip. The upper portions of all these vases were formed on the wheel.

At the recent first exhibition of his new pottery at Bonniers in New York, passers-by stopped to gaze at a veritable grove of pots in the window like those at left—some of which were half the height of a man.

apparent overlapping of the two objectives not in the slightest invalidating the basic functional idea.

He begins by making many sketches. Moments not spent in actual work Weinrib plays with ideas on paper. Sheets of random sketches litter his workshop. These are the raw material from which new ideas evolve. But working on paper cannot substitute for direct manipulation of the clay, and what may seem workable on paper sometimes does not come to life in the transition from paper to clay. The paper sketches are merely a way of pinning down fleeting mental images that might otherwise be lost.

Actual designing is done directly in the material itself. The slabs are rolled out on a table, then cut and pieced together with slip as a joiner. Large elements have to be constructed lying down, but can be stood up when leather-hard. Decorative treatments are applied while the clay is still plastic, as Weinrib feels there is something unsympathetic about working with dry clay. Decorative effects are usually simple, and always have a feeling of spontaneity. They vary from a few almost tentative brush strokes of glaze to rather complex treatments with colored slips, small press molds, or sgraffito. Whatever the decoration, it is consistent with the character of the piece, does not overpower the form, and is never merely "applied." Inner volumes meant to contain water are always glazed, but where glaze is used on the outside, its purpose is decorative rather than functional.

In the firing, the heat will often warp a slab. Experience has taught Weinrib that large pieces must be laid on their side in the kiln to avoid excessive warpage, and to

Decoration is bold and incisive—with wide bands of glaze, an entire surface textured, or by use of a press mold.

insure maximum support. A favored piece gets the prize location at the back of the kiln where the flame hits it directly, creating that subtle variation, or "burn," of body color that is so satisfying. At the roaring peak of cone 11, glaze and body attain the character of stoneware.

Weinrib is a potter of enormous energy. He works 14 hours a day. One field of invention is hardly explored to conclusion before another has captured his interest and is put in motion. For him, as for many artists, the act of "putting a thing together" has more significance than the result. Indeed, the impulse to reject what has been recently completed often propels him into new fields of exploration.

Weinrib's latest interest, growing out of his slab-built pottery, is ceramic sculpture. A bas-relief he has just completed showed him the possibilities. From here the next step to sculpture in the round seems logical.

David Weinrib worked at Design Technics, a ceramics factory at Stroudsburg, Pennsylvania, for a year before going to Italy in 1952. He and his wife, Karen Karnes, a gifted and sensitive potter, worked in a pottery town near Florence for a year and a half. The people there were astonished to find Americans interested in doing pottery, and for a while fired their results for nothing out of pure curiosity. On his return to the United States, Weinrib continued his study of ceramics at Alfred University and then taught the subject at Black Mountain College in North Carolina. Last year he and his wife became a part of an incorporated cooperative community of creative people called Gate Hill at Stony Point, New York.

Here he has built and equipped a magnificent studio workshop—a potter's dream. The plan developed around what has proved to be a well-functioning division of space. It consists of four working studios, a kiln room, and a show room. The building, a modern structure of aluminum, wood, and large areas of glass, is bounded by a stream and a meadow. Weinrib, at present, is working on a tile composition to decorate the building's exterior.

The recent exhibition of his new pottery at Bonniers in New York was preceded by shows at the Philadelphia Art Alliance and America House Gallery. He won an award in the Designer-Craftsmen U.S.A. 1953 show. Matching his record against the scope of his current inventiveness, it seems reasonable to predict for David Weinrib, who is only just past 30, a lively future for his provocative output.

Versatile Oppi Untracht—ceramist, teacher, writer, photographer—is a frequent contributor to this publication.

The potter is currently expanding his shop at Stony Point, New York; (below) Weinrib at work.

An American designs in Venice

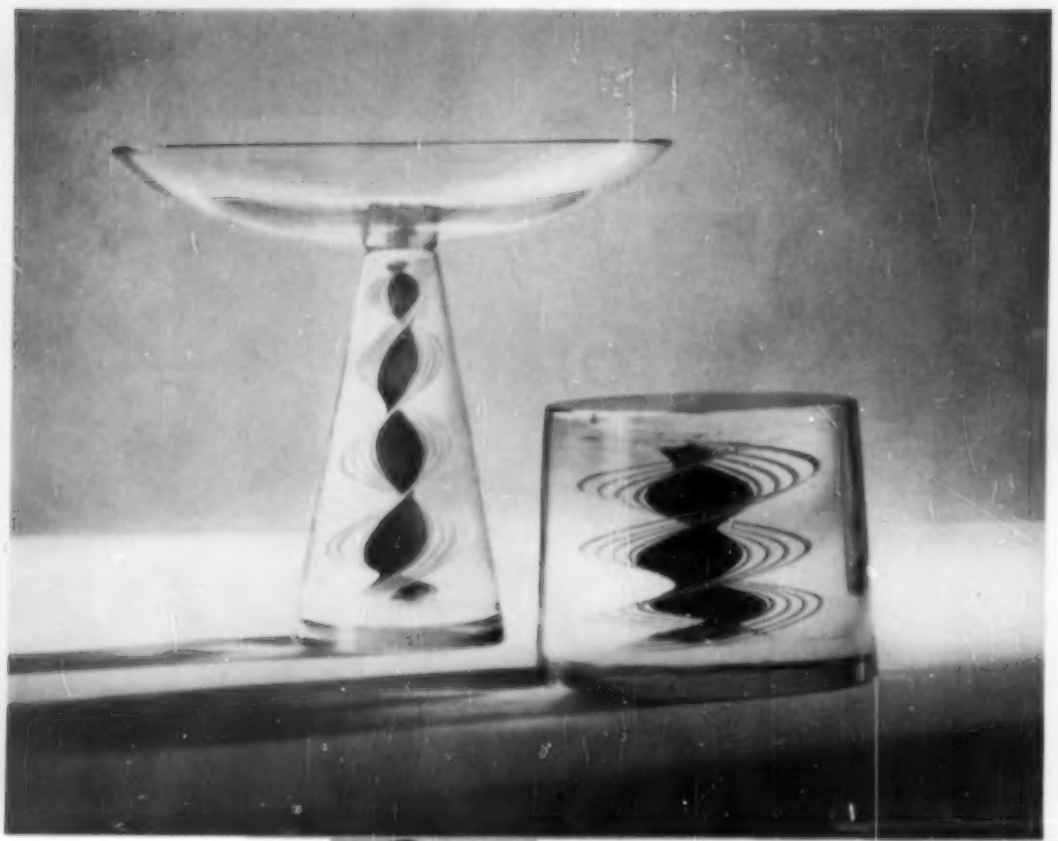
Lin Tissot and Venini craftsmen use an old technique in a new way

As an American glass designer visiting Venice three years ago, Lin Tissot found himself "appalled at Venetian glass—it had abandoned the old things that were sound and good without making any great effort to replace them with modern designs, even though the craftsmanship was still there."

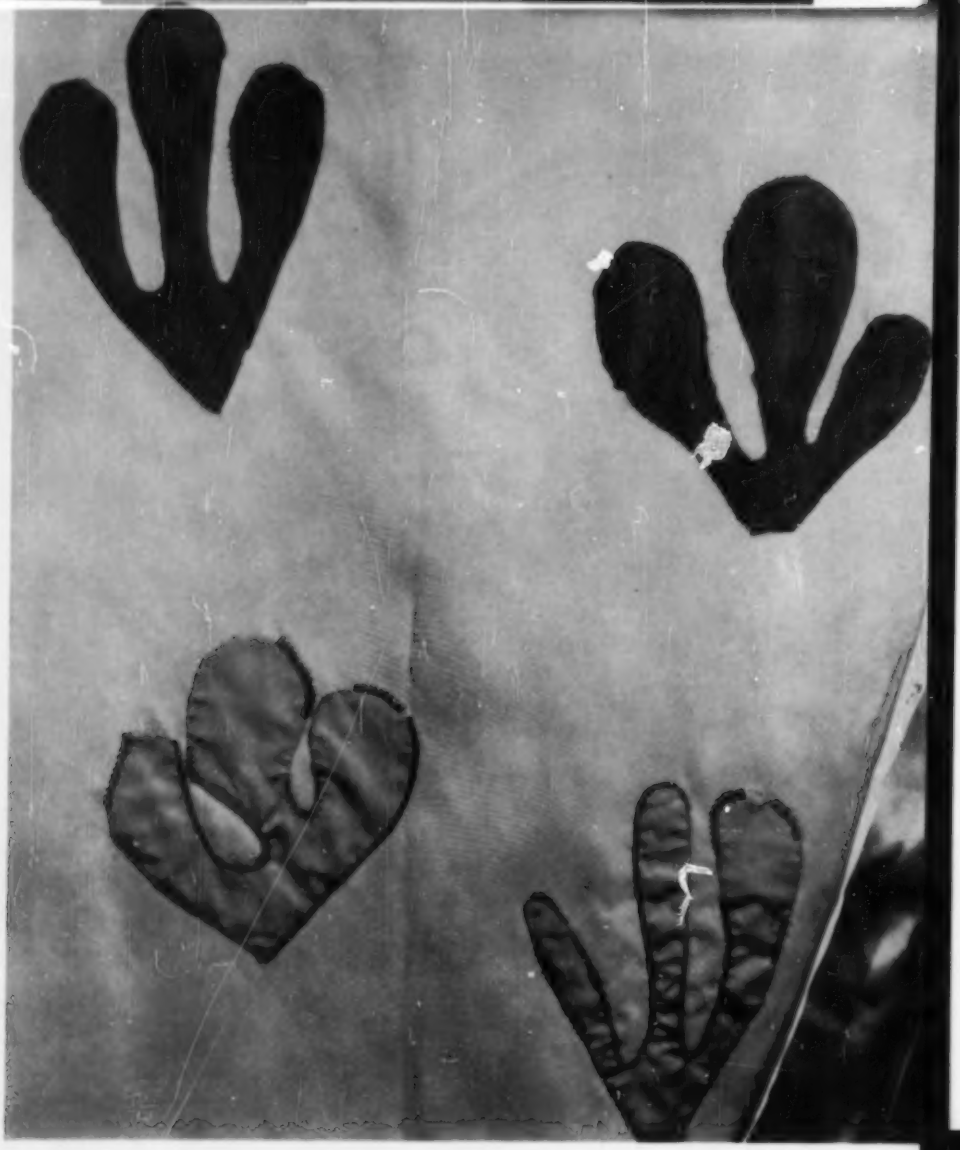
Tissot, who created decorative glass for the *S.S. United States*, had a small glass factory before the war. This year he returned to Venice and went straight to the famed Venetian glassmaker, Paolo Venini, to ask if he might try designing modern glass, putting to use in a new way some ancient techniques with which Venini's craftsmen were already familiar. Venini complied wholeheartedly, inviting Tissot to come right into his workshops to try out his ideas.

The twisting and drawing of white and colored threads of glass covered with crystal is an age-old Venetian technique called *sanfirico*. It is used today in the making of thin rods which are fused together to form vases. This process interested Tissot not as a mere element of construction but as a basic treatment of glass design. He wanted the actual twisting of the tiny threads to be easily visible, a single large-scale twisting of *sanfirico* used for its own sake in a piece of glass.

Tissot says that, working alongside the Venini craftsmen, it took three months to get exactly the right sizes of threads and to make them appear to criss-cross each other as they twist. Taken into the confidence of the Venetians at the factory, Tissot will say no more about the process itself than that it is made from the inside out. "The way the drawn and twisted threads get inside the glass is a Venetian secret," he says.



The threads of white glass imbedded in the paper weight (upper right) and in the decanter appear to crisscross; sanfirico of red and white is used in the pieces (opposite page), while the vase (above) demonstrates the traditional use of the technique.



The Matisse chasubles

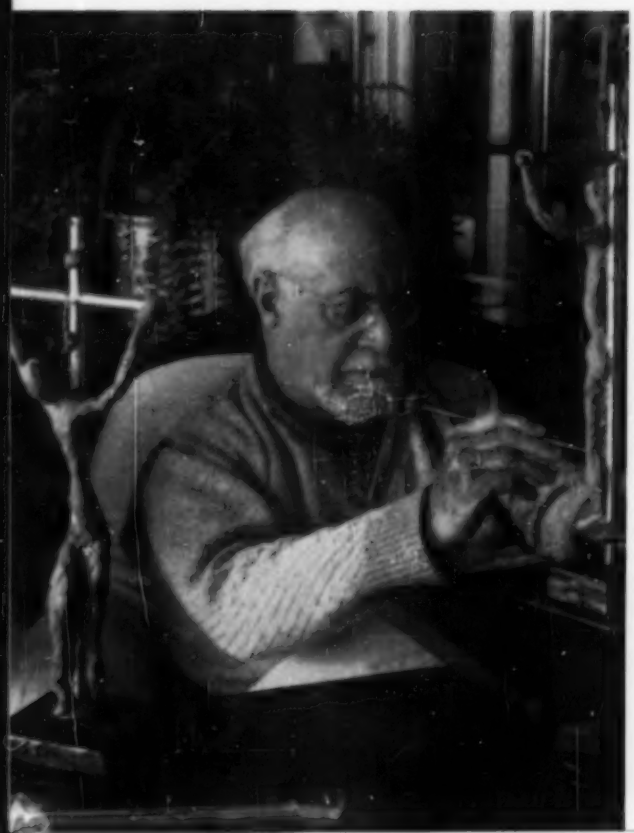
Designed for the Vence Chapel, they are on view for the first time at Museum of Modern Art

IN THE designs for the chasubles used in the liturgy of the now famous Chapel of the Rosary at Vence, Henri Matisse projected to new heights the art of découpage. Working with scissored images of symbolic palm leaves, halos, fish, stars and crosses to be later transformed into appliquéd fabrics of dramatic color and texture, Matisse found découpage the medium that offered most freedom and precision in composing his unique formal patterns.

At the time he was bed-ridden, but he, himself, mixed the colors in gouache. As the paper cutouts fell from his scissors, his assistant applied the color, then pinned and pasted them under Matisse's direction on the great semi-circles of paper which hung from the walls of the artist's studio. As Alfred Barr, Jr., wrote in his book, *Matisse: His Art and His Public* (Museum of Modern Art, New York), "They looked like gigantic nine-foot butterflies." They had become works of art independent of their use.

This was not Matisse's first venture into the decorative arts with découpage. In previous years, he had executed his designs for tapestries, linen wall hangings, kerchiefs, and a rug in cut-and-pasted paper variations of bird, leaf and fish motifs. His most important secular work from the period of June 1948, when he stopped easel painting, to June 1951, when the Chapel was finished, were the

Heavy silk vestment in white was appliquéd with yellow satin and vari-hued green silk designs patterned after Matisse's cutouts. Contribution of the nuns to the total artistry was imaginative and fastidious needlework shown in detail at left. Below, Matisse models crucifix for Vence chapel.

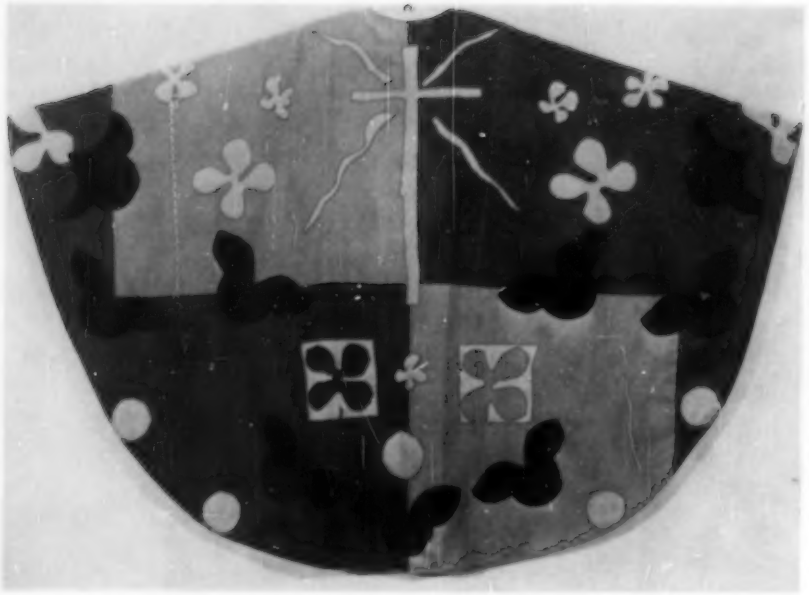


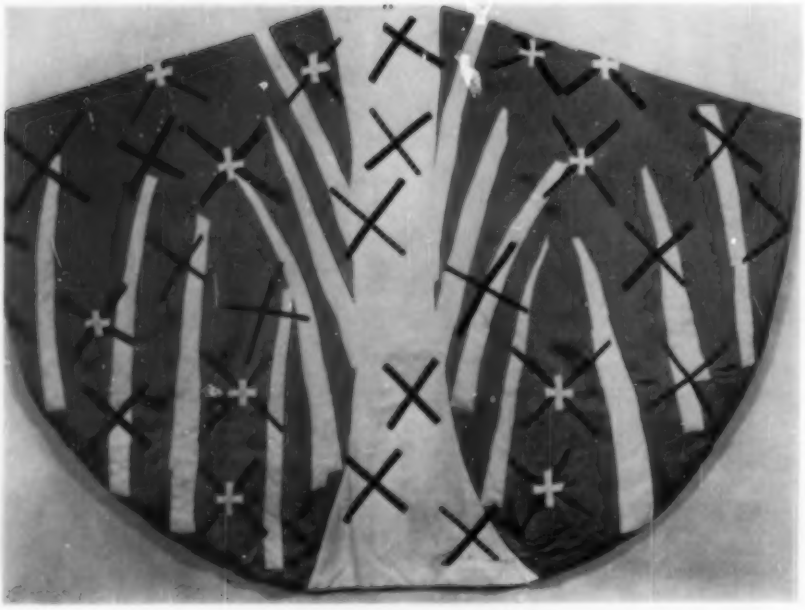
papiers découpés. They now hang in several museums.

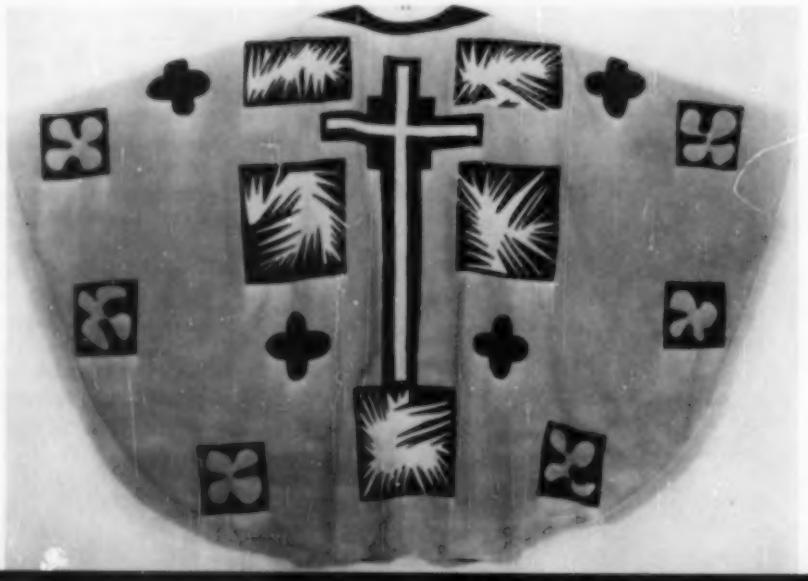
Matisse made some 20 designs for the chasubles of which five were executed for the chapel and five for the Museum of Modern Art. The paper patterns were then sent to the *Atelier d'Arts Appliqués* in Cannes, a convent devoted to needlework for vestments, where they were translated into silks, satins and velvets by the exquisite and frequently imaginative appliqué stitching of the nuns. Commissioned by the museum in 1953, the chasubles arrived one by one, over a two-year period, the last two garments having come in October 1955. With the exception of one that was exhibited in 1953, they were shown to the public for the first time last month by the Museum of Modern Art.

The chasuble is cut on a very simple pattern of two great semi-circles almost seven feet in diameter and then sewn together with a hole in the center for the head of the priest on whose shoulders it hangs like a very full cape. Matisse took full advantage of the drama of the ritual in bold designs that attain their maximum effect in drapery, arm movement and light diffused by the magnificent color of the stained glass which Matisse also designed for the Chapel at Vence.

Ordinarily, five chasubles make the full complement: the white chasuble is used for ordinary services and may be used in the absence of others for all services; the black







Top to bottom: violet silk with green and blue appliqué; coral satin with yellow silk and black velvet ribbon; green with white and yellow silk and black velvet. Opposite page: rose silk with blue, white and green. All chasubles measure 76 inches across.

chasuble is used for All Saints' Day and for masses for the dead; the green chasuble is used for Pentecost and six months of the Sundays following Pentecost; the red chasuble used for martyrs' days is also the symbolic color of the Holy Ghost; the violet chasuble is worn for Lent and Advent.

When the Chapel was consecrated in 1951 only the white chasuble was ready and was used in the ceremony. However, it was of such heavy silk that the priest found it impracticable. Chasubles of the other colors were added little by little until the full complement was attained.

The story of the museum's acquisition started in 1952 when Alfred Barr, Director of the Museum Collections, visited Matisse's studio in Nice and saw the score of designs in paper spread out on the walls of the studio. He was so enthusiastic about them that he asked to buy the paper design for the red chasuble. Matisse agreed to the sale but only after the silk chasuble had been made. Matisse said, however, that he thought the museum might be able to obtain the original white chasuble which had been used at the consecration, since its silk had proved too heavy for the priest's arms. Barr then approached the Mother Superior who agreed to relinquish the chasuble providing the museum would pay for a new and lighter vestment. Subsequently, with the help of various donors the museum arranged through Matisse to commission the execution of four more chasubles to complete the set of five. Matisse received no payment for the set but the museum presented the Chapel with an amount equal to the cost of manufacturing the chasubles. Except for the Chapel's own set the museum's set is unique and Matisse intended that it remain so.

Picasso, who apparently considered Matisse his chief rival in 20th-century painting but maintained a friendship with him, was so enthusiastic about the chasuble designs, which he saw in Matisse's studio, that he is said to have tried his hand at designing a matador's cape, but found the problem so difficult he gave it up.

The chasubles were an integral part of the entire artistic, decorative and architectural concept of the little chapel to which Matisse devoted himself during the last years of his life. Its day of consecration was a tribute to the nuns and churchmen who had the foresight and courage to commission him. It was the culmination of a life's work for Matisse. His own words on that day, written in a message to the Bishop of Nice best express the achievement of this great artist, designer and craftsman:

I present to you in all humility the Chapel of the Rosary of the Dominican Sisters of Vence. I beg you to excuse my inability to present this work to you in person since I am prevented by my state of health . . . .

This work has taken me four years of exclusive and assiduous work and it represents the result of my entire active life. I consider it, in spite of its imperfections, to be my masterpiece. May the future justify this judgment by an increasing interest over and above the high significance of this moment. I count, your Excellency, upon your long experience of men and your wisdom to judge an effort which issues from a life consecrated to the search for truth.

—R. S.

The points of a teapot

BY D. M. FORREST

IDEAS for the improvement of "disappointing" pottery have not, as yet, brought forth the perfect teapot. To help forward the search, it might be interesting to examine the points of a teapot, as illustrated by the nine casually chosen specimens on these pages:

MECHANICALLY EFFECTIVE: One prefers that the tea should come out of the spout rather than the lid. Amazing how often it doesn't. And when the tea does emerge, it should be deposited in the cup and not drip onto the table. Easy enough with a metal teapot; very difficult, it seems, with pottery. Teapot No. 1, however, seems to be absolutely non-drip. Could not the same results be achieved more gracefully?

EASY TO WIELD: A teapot should please the hand as well as the eye. No. 2 is a real beauty in this respect, as indeed in many others. Good marks to any craftsman or manufacturer who, before marketing his pot, actually fills it with tea, picks it up and notes the reactions of his fingers and wrist.

STURDY: Your teapot lives dangerously. Spout, handle and lid are in jeopardy several times a day. For general sturdiness the stoneware pot No. 3 ranks high. Although it almost dead-heats for the non-drip stakes, the last sentence on No. 1, above, also applies to this pot!

SECURE: A potter, showing me his new shape the other day, remarked how convenient the knob was for holding the lid on with the other hand while pouring out. Very convenient indeed, I thought—for one-armed tea drinkers. No. 4, however, is one of those teapots with a locking device to keep its lid on.

CLEANABLE: A good large lid to facilitate cleaning, we always say, and with British hypocrisy ignore what happens inside a spout too narrow to be easily cleaned. Hence, no doubt, the bright thought embodied in the design of teapot No. 5.

GOOD LOOKING: A vague, moot word exemplified in the eternally classic calm of No. 6.

SURFACE TEXTURE: Something, please, between the "daintiness" of commercial design and the dourness of the Cornish theorists. No. 7 has at least that particular quality of the "old brown teapot." No. 8 offers the charm of a simple celadon glaze counterchanged with white.

TEAPOT-NESS: My plea is not for eccentric design in the teapot, but for an evolving tradition. So I finish with No. 9—just a teapot after all.

D. M. Forrest is Commissioner of the Tea Bureau, which is located in London. The Bureau exists to promote the interests of tea in Great Britain. Reprinted from Design, *the journal of Britain's Council of Industrial Design.*

1. Alcock, Lindlay & Blore

2. Rosenthal

3. Denby

4. Worcester

5. Spode-Copeland

6. Wedgwood

7. Holdsworth

8. Poole

9. Avoncroft

Two young jewelers

Their statements of view on the designing

BY HAROLD PRIEST

THERE are several basic things which are of primary interest to me regarding my work. The first is the concept that I am dealing not with a precious object from costly material, but a kind of reflector that changes the space it encloses and occupies. I like to use the sparkle and brilliance of the metal to reflect light sharply from thin filaments that enclose a space—to give the space itself a brilliance and buoyancy, keeping the metal secondary.

I am also interested in making things that have definite edges to them. The heaviest set of three hairpins and the long, thin ones are primarily an attempt to achieve the kind of definite edges and shapes that the early Chinese and Korean potters used. Their pottery, to my mind, is among the most exciting and precise that has ever come from the hand of man. Careful investigation reveals the irregularities in their formal delineation. One cannot absorb the shape in one glance, nor allow the eye to glide over it effortlessly. One is forced to look at it carefully, and in a sense, to draw it in his mind's eye as he goes.

Early Gothic and Egyptian sculpture have affected my work to a great degree. The use of light and shadow on a worked surface opens great possibilities, and this is another reason that I use an irregular surface. It isn't laziness that allows me to work with the hammer as my principal tool, and to leave hammer marks on surfaces. I put them there carefully to catch light, and more than once I have ruined hours of work by one miscalculated hammer blow. The projection of light, and withdrawal of dark areas on some of my things is a technique for extending dimensions beyond their physical proportions. In concept, it is very similar to early Gothic stone carvings.

I work with finely polished hammers, which in many cases is all the finishing I do. Insofar as I can, I avoid buffing finished work for it tends to smear and blur the sharpness of the hammered surface.

represent contrasting points
and making of jewelry

BY TOM METCALF

JEWELRY, if it must have a function, is primarily intended to adorn and enhance. As such, I believe it should be rich, decorative, and beautifully made.

I am most attracted by ancient Egyptian, Etruscan, Greek, Saxon and Byzantine jewelry. Design is bold and, at the same time, subtle in the ancient work. It has richness and depth, and the detailed craftsmanship is truly magnificent.

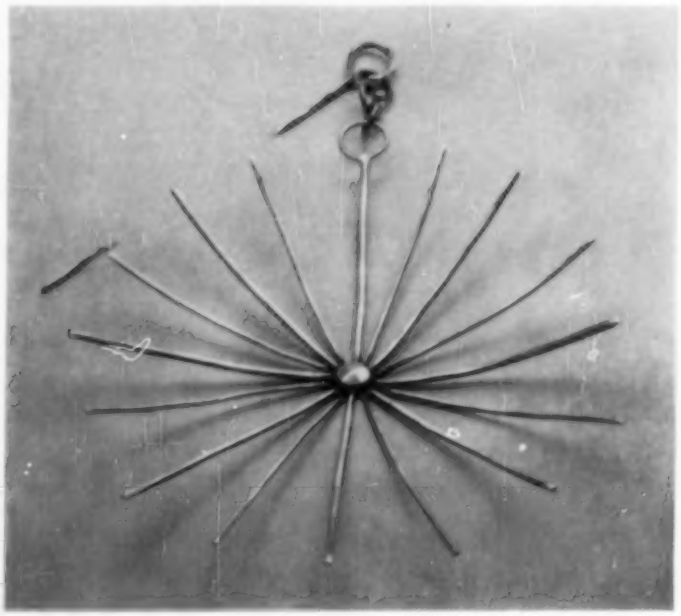
I started making jewelry at the Central School of Arts and Crafts in London where I learned some very valuable working methods from my teachers, men who were all master technicians and who had worked in "the trade," as they called it, as silversmiths, engravers, diesinkers and diamond setters. They greatly emphasized perfect finish in every detail, and on this, I did agree with them although I couldn't always accept their ideas on design. There is great satisfaction in scrutinizing a beautifully made and finely finished object, no matter what it may be.

A piece of jewelry passes through many stages, from the original conception, through the working processes, to its final form. Sometimes an unfinished stage may seem to have more character or emotion than the finished article. How far should the vigors and subtleties that come from beaten, twisted, hammered and cast forms be tempered by smoothing and polishing? I believe these qualities can be retained through careful working and need not be lost despite the evils inherent in the electric polishing motor.

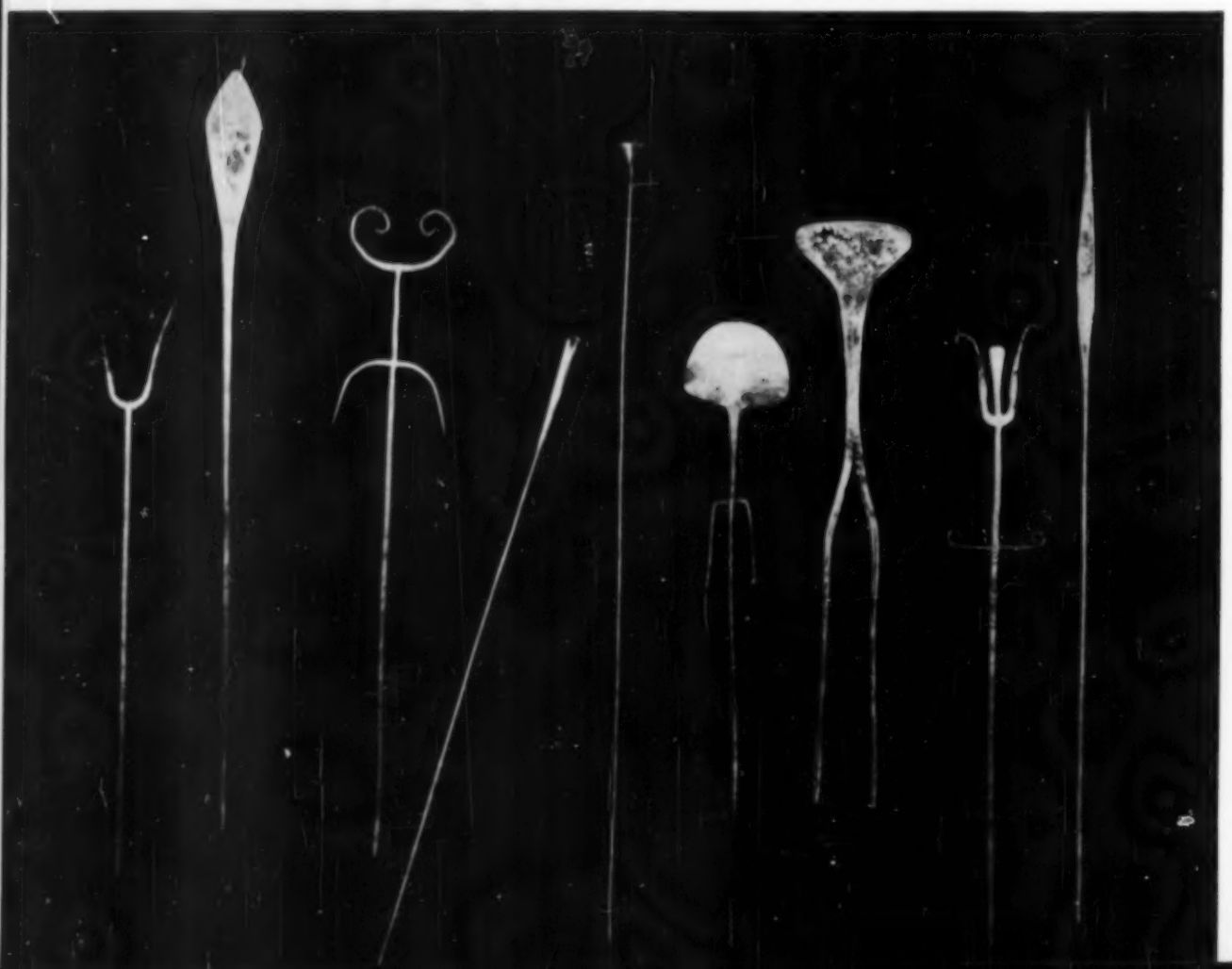
I seldom make complete drawings before I start to work; but with a few sketches and a preconception in my head, I begin working directly with the metal. The piece grows and changes and sometimes emerges in a form quite different from the original conception. I find some of my ideas in the craft of the locksmith and the blacksmith, in pottery designs, and historically almost anywhere from ancient Persian art to modern hardware.

Silver necklaces: (above) by Tom Metcalf, a young English woman now working in New York; (opposite page) by Harold Priest who works in Cambridge, Massachusetts

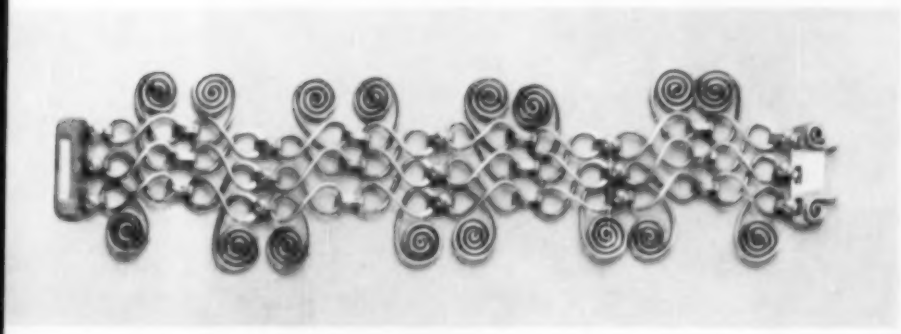
Harold Priest



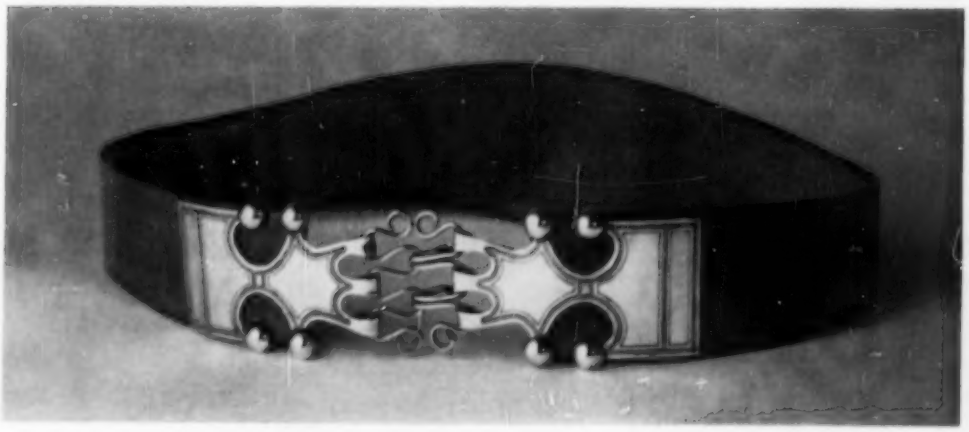
The silver spear-like shapes (below) by Priest are designed as hair pins. Reminiscent of primitive art forms, they are a novel decorative idea in modern jewelry.



Tom Metcalf



Tom Metcalf uses both twisted silver wire and hammered sheets to achieve the feminine grace and highly refined line in her jewelry.



The history of the framemaker's craft traces the evolution of 2000 years of decorative arts. The craft's tools are simple: gouges for carving, brushes for applying gesso and gold leaf, book of leaf, hooked agate burnisher. Center frame made in Italy in 17th century.

Gesso and gold 2nd-century frame on mummy portrait of Egyptian woman is one of the earliest examples of fine frames.

Great forms of the picture frame

BY ROBERT M. KULICKE

THE picture frames of any important period of decorative art articulate that period in probably its purest form, since most frames are composed simply of four pieces of shaped wood. The frame's main function has always been to present the paintings of a given period to the best possible advantage within the context of that style.

Seventeenth-century Spanish frames, for example, though they were done in the same basic style as the furniture of the period, were infinitely more varied in design. They represented the highest development of 17th-century decorative art in Spain.

The great paintings of history have almost universally borne frames made of carved and gilded wood, although hardly any museum masterpieces either here or in Europe bear the frames initially intended for them. Practically all of the world's great art has been reframed over and over again in successive decorative styles—the paintings' original frames long since discarded. Napoleon, for instance, had the entire Louvre reframed in Empire style. In Victoria's era fine frames were taken off National Gallery paintings and stored in the cellar. An enterprising London frame dealer, in fact, bought them for a pittance from the museum years later and is said to have eventually made a million dollars reselling them—mostly to Americans.

In the 20th century, new concepts in painting have demanded entirely new concepts of design in picture frames, but the painters and the elder framemakers have contributed little to fulfilling this need through lack of mutual understanding.

A mere handful of new designs today are suitable for certain kinds of contemporary painting. Appropriate frames have not yet been designed for most types of today's paintings. Clean and beautiful as a modern frame can be on the work of Léger and on the abstract and nonobjective painters, it looks disturbingly clinical when used on a Rouault, Braque, Bonnard or Matisse. To fill this conspicuous void and to stimulate public appreciation of appropriately framed art, the designer-craftsman of the frame field badly needs the collaboration of the painter and the informed interior designer.

The craft of framemaking goes back at least 2000 years. One of the earliest frames in existence is on a second-century Greco-Egyptian mummy portrait in the University Museum, University of Pennsylvania. Done in exactly the same technique used in fine frames today, it consists of a raised gesso design in the grapevine motif covered with burnished gold leaf. By the second century the framemaker's craft was already a decorative art demanding a degree of specialization.

No wooden frames seemed to have survived from the Romanesque period. Fortunately, borders on manuscript illuminations and ivories from the 6th century to the 12th give a clear idea of the beautifully carved, gilded and polychromed frames that must have existed in those days.

A handful of Gothic frames have survived. One of the finest in existence, in terms of marriage of frame to picture, is on a small 15th-century French Madonna and Child in the Frick Collection.

It illustrates the wonderful appropriateness of such 14th and 15th-century frames, conceived as one unit with the painter's panel, and often carved and gilded to the painter's design before he actually painted his picture. As he painted, it was inevitable that the artist should relate form and color to the richly gilded border, sometimes even including it in the composition itself.

In the 15th and 16th centuries the designer-craftsmen of the Italian Renaissance created a great tradition in picture frame design.

Derived largely from Greek and Roman forms, the early Renaissance frames of the purely *classic* type consisted of a flat, often colored panel with designs engraved on gold and bordered by severely simple but extraordinarily beautiful moldings of plain gold or a repeated motif.

A second type of frame, the *tabernacle*, a highly architectural form, added tremendous importance to any painting pictorially strong enough to hold its own in one—a

Example of perfect marriage of frame to picture is this French 15th-century madonna.

Frick Collection

Metropolitan Museum

14th-century panel frame was probably made to order for Paolo di Giovanni Fei before he started his painting.

Pisanello portrait or a Bellini Madonna. The early tabernacles of Florence and the later ones of Venice, both handled with more restraint than other Italian tabernacles, are the masterpieces of framemaking in Italy.

A third type, the *tondo*, for round pictures, was characterized by naturalistic carving in ornate high relief. As a style it was stimulated by the Della Robbias' magnificent garlands of fruit. Visualizing these frames as they must have looked when new, with their brightly burnished gilding and brilliant red and blue panels, it is difficult to understand how they could not have failed to overpower the paintings they contained. They served a definite function, however, in attracting attention to the paintings in the large badly lit halls and churches where they hung.

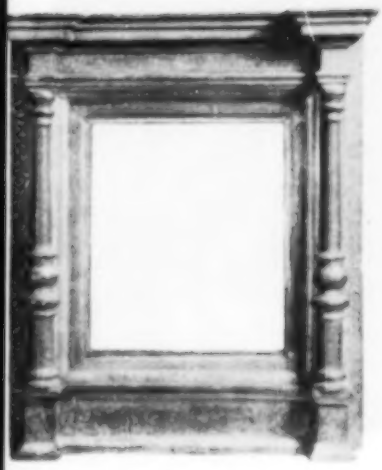
The grand style is absent in the Flemish and German Renaissance of the 16th century. Their frames have an air

Metropolitan Museum

Late 16th-century Spanish frame on Velasquez self-portrait

A 17th-century Spanish design

F. Seger Collection



Metropolitan Museum

Italian, 16 century frames: (left) Venetian "tabernacle," (above) red and blue border Bellini madonna

Italian, 17th century; sgraffitoed black reveals gold leaf beneath

of dignified reserve; even the marvelous lettered panel frame, certainly an Italo-French import, becomes wholly Flemish on a Brueghel and completely German on a Cranach.

During the 16th century, Spanish framemakers absorbed the Italian tradition with all the crisp clarity of its superb craftsmanship, adding to it a native force and vitality of design never since equalled. In the hundred years that followed, Spanish frames became increasingly more vigorous, a vigor sometimes accompanied by quite careless craftsmanship. The combination caused the 19th century to ignore this great frame form altogether. It is only since the 1920's and their use as the most sympathetic presentation for the canvases of Rouault, Chagall, Picasso, Braque, Juán Gris and the expressionists, that the great Spanish frames have been restored to true significance.

An important frame was developed in the early 17th century which cannot be associated with any one nation. In profile (cross-section) it is somewhat similar to 15th-century Gothic frames. It was made in carved and plain molding throughout the 17th and 18th century in Spain, Italy, France, Germany, Austria and in England, where a special version of this frame was designed for the 18th-century English portrait painters. Early American craftsmen used it so widely that the frame is known today in this country as "colonial molding."

In the 17th century, the center of fine framemaking shifted from Spain to France. The Louis XIII period retained much of the virility of the Spanish frame craft but converted the religious feeling of the Spanish frames and their Italian heritage to a more secular quality, drawing heavily on the Italian tondo form for ornamentation.

Metropolitan Museum

Gothic, 15th-century frame

16th-century Flemish; Breughel the Younger (Linsky collection)

Louis XIV "high style;" Rubens self-portrait

Mr. and Mrs. Jack Linsky

French frame of the Louis XIII period

In the second half of that century French framing achieved a fine craft balance between carver and gilder. The charm and beauty of the Louis XIII and early Louis XIV frames resulted as much from the molten quality of the sgraffitoed gesso of the gilder as from the beautifully simplified carving of the wood beneath.

The balance was lost, however, by the time of the Regency, when frames became as impressive for their intricacy of carving as for their beauty.

As far as our taste today is concerned, a deterioration in craft integrity now set in. Framemaking in the metropolitan centers reached such dizzy heights of sophistication as to become *tours de force* of the woodcarver's craft. But no matter how magnificent 18th-century "high style" became to connoisseurs of the day, provincial versions of these frames retained a sound integrity of medium. Indeed, so-called "provincial" frames of every important style have always managed to escape the over-refinement that inevitably destroyed the style itself.

The highly florid frames of the Louis XV period are identified by the graceful successive curves of their outlines. Of incredible craftsmanship, and generally quite restrained for so rococo a period, the small Louis XV ones are perhaps the most exquisitely feminine picture frames ever made.

There is no true transition between the Louis XV and Louis XVI frame designs. Although there are frames which incorporate elements of both styles, they are merely a mixture of two totally opposite concepts. The highly stylized neo-classic Louis XVI, a complete negation of the cloying extravangance of Louis XV, is the last important frame expression until the second quarter of this century.

In 18th-century France the more important frames were generally the product of three separate crafts. A designer would make a sketch of a frame and then, not caring particularly what the limitations of wood might be, model it in clay. A master carver would carve into oak exactly what the designer had modeled. Then a master gilder

Fine example of Louis XVI frame

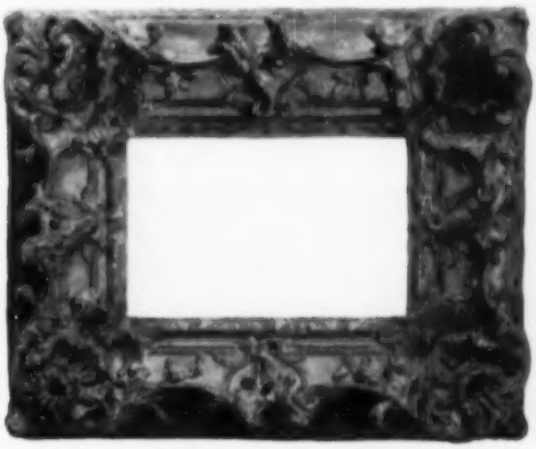
Louis XVI frame on a Goya portrait

Metropolitan Museum

Metropolitan Museum

Provincial version of Louis XIV on a Corot

Ornate carving typical of Louis XV "high style"



would cover the wood with six or seven coats of gesso, smooth it to an ivory finish, tool its various parts with engraved designs, apply gold leaf and finally bring the entire frame to a high burnish.

Basically the same process is carried on today in fine frame *ateliers* of Europe and America. There are some short cuts—the carving is sometimes roughed out by machine to be finished by hand—but the gilding procedure has remained unchanged for centuries.

The 19th century, after 1820 or 1825, becomes the dark ages of the framemaking craft. Compo frames (cast imitation carving) and metal leaf (imitation gold leaf) came into use on a factory, mass-production basis.

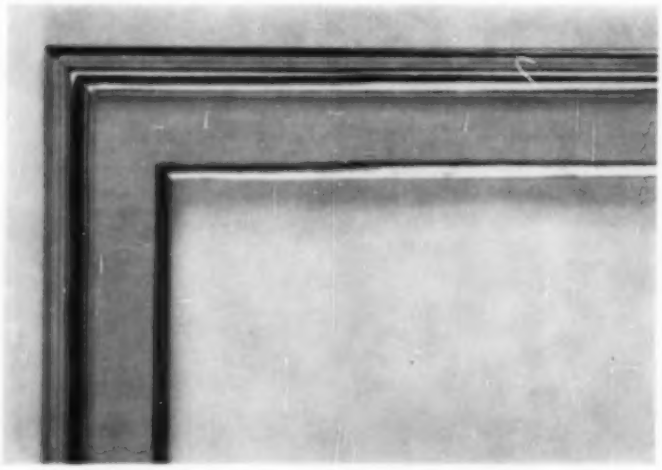
Wilhelm Von Bode, in his excellent treatise on frames written about 1890, lamented the fact that "our century is guilty of placing no value on the framing of a painting, looking upon it as a matter of indifference, even contempt." The 19th-century product was so impossible that dealers and collectors were forced to use frames of other periods for the important 19th-century paintings. It was a unique situation. All through history logical, if not ideal, presentation for the paintings of every period had been produced by the framemakers of that period, but there was no contemporary design at all suitable, or craftsmanship worthy of a Corot, Delacroix or the impressionists.

Now, at long last, the deadening effect of the compo and metal leaf frame is losing its grip.

This generation of designer-craftsmen, following the lead of contemporary architecture and furniture design, has evolved some genuinely modern frames, respecting the qualities inherent in the traditional handcraft media—wood, gesso and leaf—and logically designed in the unembellished manner of the mid-20th century.

Robert Kulicke is a top New York City framemaker who learned his craft in Paris after World War II. His article is the first attempt in the English language at a comprehensive treatment of the history of fine picture frames.

French frame designed in 1930 with a gold-edged linen liner



Mid-20th century Knoll design; shadow space between painting and frame

To make a frame: ancient skills unchanged

Many reproductions of fine picture frames are copies, of course, of frames that have survived from specific decorative periods. Other "reproductions" are actually original designs of the modern framemaker that conform so closely to the modes and standards of a former decorative period that they appear to have been designed in that period itself. Only a handful of framemakers in this country and Europe, however, have been able to steep themselves so thoroughly in particular antique styles that they can design "reproductions" in those styles to meet the standards of the connoisseur. Designing "in the past tense" naturally has its pitfalls, and it is more than likely that future generations will criticize such designs as merely the mid-century's misinterpretations of earlier periods.

Though the carving and gilding procedures have not changed appreciably for thousands of years, it is the antiquing process that the contemporary framemaker has added to his craft.

The successful reproduction is intended to fool the casual eye of the onlooker so completely that it never occurs to him to examine the frame closely enough to tell whether it is an original or not. A number of subtle visual effects are employed that appear to be the texture and patina resulting from centuries of use and exposure. Such effects include wormholes (carefully drilled with a dentist's burr); cracked joints (since glued miters rarely survive 300 years of handling); flaking and chipping of the high vulnerable parts, permitting the red clay, white gesso, and bare wood to show through where the gold is missing; as well as the effects of what appear to be accumulated dust, fly specks, old coats of varnish and lamp smoke.

The pictures on these pages show the Robert M. Kulicke framemakers of New York City making a reproduction of a 17th-Century Spanish frame.

1. The carver makes his initial cuts in a long piece of molding milled to the exact profile of the section of original frame which he is about to reproduce.

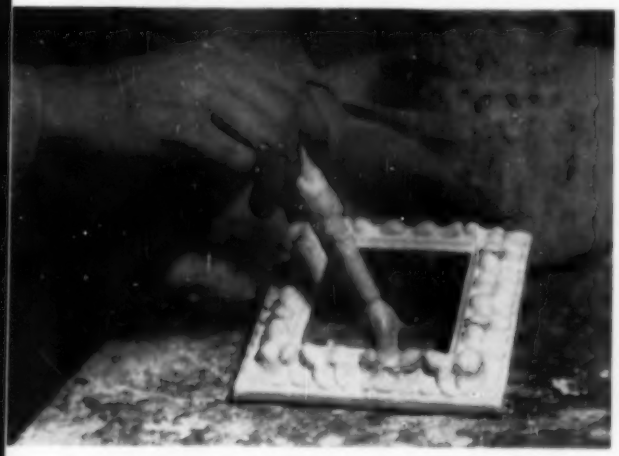
4. Held in a vise, the sides are joined with hot hide glue after nail holes have been drilled through nearest member; nails then drive home accurately.

7. Leaf so thin you can see light through it is applied with fine hair tip first passed across the cheek to generate static electricity for emplacing leaf.

2. Using a variety of gouges and chisels, he works freely and rapidly from a memorized design, just as frames were carved during the Renaissance.

3. The single length of carved molding is cut with the use of a mitered jig. Cuts must be exactly right to make carving at corners match perfectly when joined.

5. Frame gets 5 to 7 coats of gesso (rabbit skin glue mixed to a cream with powdered gypsum), the last coat given an ivory finish and coated with a slip of fine red clay.



6. A mixture of 80% water and 20% alcohol with a trace of glue is liberally brushed on with a soft brush; gold leaf is actually floated on this coating of "liquor."

8. Given 2 to 3 hours' drying, gold is ready to be burnished. An agate burnisher is used with considerable pressure to smooth out wrinkles and bond gold to clay.

9. "Finished" frame; this is exactly how the original frame looked on completion in the 17th century, its gold all aglitter. It is ready now for antiquing.

10. Knocking off the high spots with a hammer represents the flaking and chipping of the gold.

11. Chaining reproduces some of the inevitable dents of wear, handling and plain old age.

12. Drilling random worm holes with a dentist's burr imitates the peripatetic woodworm.

13. Stippling with raw umber kills the burnish of the remaining gold; it is dusted with rottenstone.

14. Spattering with umber and black pigment mixed with shellac counterfeits fly specks and mildew.

15. The finished frame, waxed and polished to give it the leathery quality of the 300-year-old original.

Craftsman's Index

BULLETINS

Museum of Contemporary Crafts: Work has actually begun on the extensive remodeling of the building at 29 West 53rd Street in New York which is to become the new Museum of Contemporary Crafts, scheduled to open in April. The architect is David Campbell, which may come as something of a surprise to craftsmen who only know him as the outstanding director of the New Hampshire League of Arts and Crafts, and may not be familiar with the fact that he is equally well known on the Eastern Seaboard as an architect.

Brooklyn Museum scholarship fund: To raise funds for a new permanent scholarship program for its art school, the Brooklyn Museum, New York, is undertaking a large-scale program of designing and producing jewelry and accessories to be coordinated with outside manufacturers and distributors. Some items will be made entirely at the school, some will be produced in part through outside manufacturing facilities and others will be manufactured and distributed wholly outside the school. Each original piece will carry the signature of its designer. The Brooklyn Museum's brand new program is being put into operation by the Artisans Guild, organized three years ago, which is made up of instructors and students at the Brooklyn Museum Art School.

Fellowships to craftsmen: Joan Pearson of the Ceramics Department of the San Francisco School of Fine Arts, has received both a Fulbright grant and a one-year fellowship from the Italian Government for the study of contemporary ceramic techniques in that country. The Louis Comfort Tiffany Foundation of New York has awarded scholarships for further research and work to Janet Doub and Jinny Lee Snow in the field of textile design.

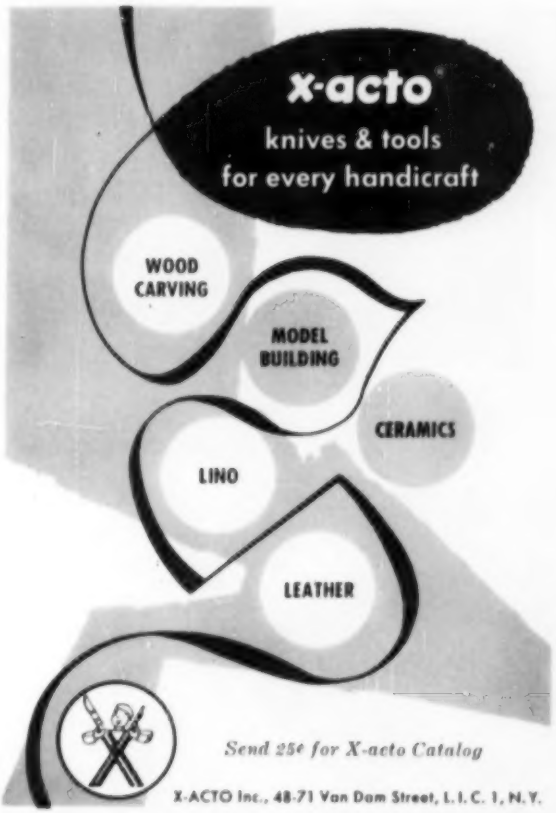
Jensen film: Taken at the Georg Jensen silversmithy in Denmark, an 18-minute sound movie about the making of Jensen silver is available from Georg Jensen, Inc., 667 Fifth Avenue, New York City. A print of the film may be borrowed for school and club gatherings by writing to the firm in New York.

Design symposium: *The Customer Wants to Know*, a free lecture series, is being held the first Thursday of each month through June at the Pottery Barn, 231 Tenth Avenue, New York. Running for its second year, the series is in response to the demand for information on why one kind of product is superior to another. Edgar Kaufman, former director of the "Good Design" exhibitions, opened the Barn's new series with a talk on October 6. In coming months, he will be followed by Jens Quistgaard, Danish designer, Louise Steckel of Holiday China, and Willem Bos, authority on glass.

AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL, INC.

2 East 52nd Street, New York 22, N. Y.

American Craftsmen's Educational Council, Inc., 32 East 52nd Street, New York 22, N. Y. Chartered by the Regents of the State of New York in 1943 for the purpose of increasing public appreciation of the hand arts and raising the standards of craftsmanship. Presents exhibitions, offers library facilities, acts as a clearing house for craft information, prepares bulletins. Founded the School for American Craftsmen. Supported by individual and group memberships and contributions. Craft Horizons is the Council's official publication. Membership carries a Craft Horizons subscription. Officers: Mrs. Vanderbilt Webb, President; Mr. Kenneth Chorley, Vice-President; Mr. William J. Barrett, Treasurer; Miss Mary Vail Andress, Secretary.



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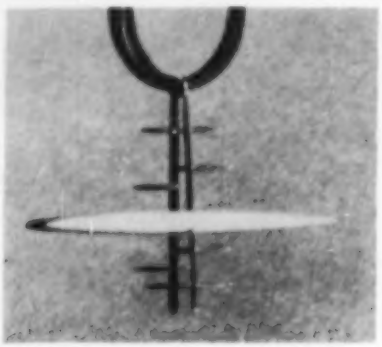
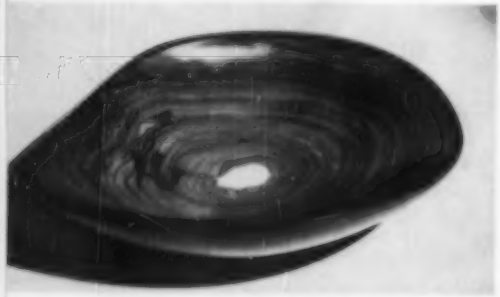
Craftsman's Index **EXHIBITIONS**



Pendant by Mark Bohrod

Bowl by Karl Giehl



Bottle by Nancy Rahn Hansen

Rug by Jack and Florence Breckenridge

Wisconsin Designer-Craftsmen Show

The November Art Program in Milwaukee for the last thirty-five years has been highlighted by the exhibition of crafts sponsored and run by the Wisconsin Designer-Craftsmen at the Milwaukee Art Institute. The exhibition is especially notable this year, not only for the amazing fact that it has been in existence for 35 consecutive years, but also for its quality and excellent installation.

Wisconsin has a long history of craft activity. The Wisconsin Designer-Craftsmen was founded in 1915 through the influence of Dudley Crafts Watson, former Director of the Milwaukee Art Institute, under the name of the Wisconsin Society of Applied Art. Elsa Ulbricht, retired staff member of the Wisconsin State Teachers College at Milwaukee, was a founding member and has been responsible for a great deal of the activity to the present time.

The show this year was chosen from an entry of 603 pieces, 243 of which were selected representing 80 craftsmen.

The jury consisted of Mrs. Louis LeMieux, weaver, Harvey Littleton, potter, and Dane Purdo, silversmith, all Wisconsin craftsmen, and Lillian Garrett, weaver, of Chicago.

Certainly one of the most exciting pieces in the show was the bowl by Karl Giehl in cocobolla wood. Mr. Giehl who works mainly in ecclesiastical pieces and sculpture, said that this bowl was a trial carving to explore the grain structure of a log for a sculpture. He overcame the usual rotted center of the cocobolla by filling it with silver amalgam, giving striking contrast to the rich red-brown of the wood and its prominent black grain.

Another equally refreshing and creative approach was that of Helen and Karl Peters whose raised copper vase exploited the contrasting black of the oxidized copper with the rich color of the metal itself, and capped the rim with a fine band of silver. One of the finest pieces of cloisonné I have seen was in a prize-winning group of jewelry submitted by Mark Bohrod. Mr. Bohrod is the son of Aaron Bohrod, well-known painter and artist-in-residence at the University of Wisconsin.

Another group of metal pieces receiving recognition was the work of Dane E. Purdo, now teaching in Wisconsin. A large silver bowl, hand raised and asymmetric in form, and three pieces of jewelry were in the prize-winning group.

The American Art Clay Purchase award was given to Nancy Rahn Hansen for her small bottle. The bottle was thrown as a small, completely sealed cylinder with the bottom turned to correspond to the top. It was then flattened on one edge and a squarish neck was added on the opposite side.

Another purchase award was the larger stoneware bowl by Clifford Kosy of Sheboygan which will be added to the collection of the Milwaukee Art Institute. Decorated in an Albany slip stencil pattern under a feldspathic mat glaze, it retains a looseness and spontaneity.

One of the few obviously functional ceramic pieces in the show, a striking black and white stoneware decanter set by Abraham Cohn, was also cited by the awards jury.

The largest award in weaving was the award of merit by the Milwaukee Art Institute. It went to Marjorie Anderson for a length of dress material in natural homespun and brown wool and two men's neckties. Also outstanding among the fabrics was the wool hooked rug by Jack and Florence Breckenridge in gray with a beautifully conceived black design to complement its rectangular shape—contemporary in feeling and excellent in use of an old handcraft technique.

Other awards went to Genrose Riechert for a silk screen drapery material, to Erika Grob for her coat material and three of her neckties, to Margaret Richards for her brown tweed coat material, to Myrtle Watson for her beautifully crafted white wool stole, and to Theresa Schmelzer for her silk screen rayon material. Jean Podell's small enamel bowl won the Thompson award and Louise Martin won the O. Hommel award for her pottery. —HARVEY LITTLETON

Third Biennial Exhibition "Fiber, Clay and Metal"

"Fiber, Clay and Metal," a crafts exhibition held at the St. Paul Gallery and School of Art from November 20 through December 24, 1955, is emerging as one of the top national shows in a field of the arts that has been marked by an extraordinary development in recent years. One hundred and eighty-six items were selected from well over a thousand entries submitted by craftsmen throughout the country.

The jury comprised, besides myself, Miss Yeffee Kimball, consultant on native arts, Portland Art Museum, and Mr. Frederick M. Logan, chairman of the Department of Art Education, University of Wisconsin. The jury made the following statement as a commentary on the show: "In presenting this exhibition, *Fiber, Clay and Metal*, for the third time, the Saint Paul Gallery continues a significant encouragement of the independent craftsman in America. The jury remarked upon the evident fact that so professional a gathering of craft products, which we tend to take for granted today, could not have been assembled in the United States as recently as ten years ago. There is evidence too, in all the media represented with the exception of wood, that craftsmen today are attempting more complex processes, and are not satisfied with the relatively narrow range of achievement possible using only the most direct treatment of materials. In some instances the jury felt justified in exhibiting objects in which originality of design was less sought for than was a clean mastery of the full resources of the craft. The jury regretted that so few pieces in wood were submitted. The range of work in metal craft was wide, including excellent conventionally designed pieces as well as the more experimentally treated. The tendency of repeating certain stereotyped, presumably contemporary, forms in jewelry was offset by a healthy quality of more individually conceived designs. Similarly, both in weaving and ceramics, the jury attempted a balance between the objects experimentally conceived and those perhaps less adventuresome in character, but nevertheless successful individual interpretations. The jury was pleased with the work submitted by a large number of competent weavers. The ceramic artists represented have made possible an excellent cross section of their work."

Awards went to the following:

Fiber: First Award, to Ella S. Bolster of Arlington, Virginia, for a drapery fabric; Second Award, to Bill Carter of Chicago, Illinois, for a blind in bamboo and cotton metallic.

Clay: First Award, to Franz Wildenhain of Rochester, New York, for a decorated stoneware bowl; Second Award, to James Wozniak of Eau Claire, Wisconsin, for a stoneware bowl.

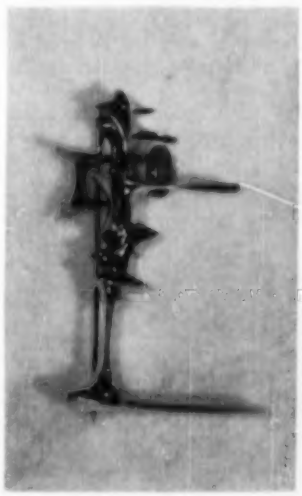
Metal: First Award in holloware, to Robert J. King of Newburyport, Massachusetts, for a buffet server with ladle done in sterling; First Award in jewelry, to John Paul Miller of Cleveland, Ohio, for a pendant in gold and enamel and a brooch in gold. Honorable Mentions included Ruth Radakovic of Rochester, New York, for a pin in sterling set with turquoise.

Wood: Honorable Mention, to Cecil Read of St. Paul, Minnesota, for a small carved bowl in seagrape, a beautiful and unusual material. It was the view of the jury that the very limited number of pieces submitted in this category and their rather uniform and conventional character, made it advisable to give only an honorable mention in wood.

To the writer a number of pieces indicated an exceptional comprehension of material and process, and also qualities of refinement and invention. For instance, line and texture in Franz Wildenhain's bowl united to provide an exciting surface which still did no violence to the form while expressing the responsive character of the material. Robert King's sterling buffet server and ladle, an informed and skilled integration of raised and forged elements, was a revelation of the qualities of ductile silver. —HAROLD BRENNAN

Silver buffet server by Robert J. King

Stoneware bowl by Franz Wildenhain; woven window blind by Bill Carter



Silver pin by Ruth Radakovic

Jar by Malcolm McClain; bowl by James Wozniak; fabric by Ella Bolster

EXHIBITIONS

Blue crystalline bottle by Hui Ka Kwong (right); "Water Bag" by Wang Yien Koo (below)

Five Chinese-American Ceramists

More than 60 pieces of ceramics by five contemporary Chinese-American artists were shown at the Mi Chou Gallery, New York, through December 30. They included pottery by Chow Fong, Katherine Choy, Hui Ka Kwong and Wang Yien Koo and enamel jewelry by James Kuo. All the artists were born in China, receiving their early education there but completing their art studies in this country. The works exhibited showed a strong influence of traditional oriental glazes and surface decoration combined with Westernized concepts of experimental form. Particularly sculptural and personal in style is the work of potter Katherine Choy. Head of the Ceramics Department at Newcomb College, Tulane University, she also designs for Good Earth Pottery Company.

Corcoran award winners left to right: cocktail set by R. Jacoby; vase by V. Possony; bottle by W. Kennedy

Corcoran Annual

The 10th Annual Area Exhibition for artists in the Washington, D. C., area and vicinity at the Cocoran Gallery of Art runs through February 5th. Out of some 137 craft entries, 90 were accepted: 10 in the textile division, 21 in silver and jewelry, and 59 in ceramics. Jury member for the crafts section was René Batigne, Director of the Textile Museum, Washington, D. C., and former Director of the Vallauris Museum of Pottery in Vallauris, France.

Pittsburgh's "Artist of the Year"

Virgil Cantini, Pittsburgh artist and craftsman has been named "Artist of the Year" by the Board of Directors of the Arts and Crafts Center of Pittsburgh. Each year, upon recommendation for outstanding art achievement, this honor is conferred on a resident artist.

The Artist of the Year holds a retrospective exhibition of his work at the Center during the month of January, and it is the only exhibition scheduled during the year when all gallery space is occupied by one artist.

Mr. Cantini's versatility is well demonstrated in the exhibition that includes 15 enamel-on-copper panels, among them the Madonna triptych that won for him the first prize in the 1954 Christian Art Exhibit in New York City. There are also 10 works of sculpture, 25 water color paintings and four large mosaic panels.

Upholstery fabrics by Martha Morse of Old Greenwich; abstract enamel by Hilda Kraus of Westport; stone figure by Luman Kelsey of North Canton; wood bowl by the Guildcrafters of Gildersleeve, Portland

Connecticut Crafts Anniversary

In an invitational show representing the work of 65 members with 262 pieces in all media, the Society of Connecticut Craftsmen celebrated its 20th Anniversary Exhibition from November 15 through December 31 at the Wadsworth Atheneum in Hartford. Since the first show of the Society was held at the Atheneum 20 years ago, this exhibit marked the development of Connecticut's craftsmen in the intervening years as well as the growth in membership to its present number of 400. On the jury of awards were Miss Katherine B. Neilson, Educational Director of the Wadsworth Atheneum; Mrs. Belle Krasne Ribicoff, former editor of CRAFT HORIZONS; and Mrs. Keith Smith, a patron of the crafts and charter member of the Society. The Society is a private organization supported solely by those interested in genuine hand art. It aims to serve the craftsman by defining standards of workmanship, giving information on materials, providing opportunities to show work, and interesting the public in crafts.

Glass at the Newark Museum

With an installation designed to bring out something of the miracle that is glass, the exhibition called "An Introduction to Glass" opened at the Newark Museum on September 30 and continues through April 29.

Third in the series of "dictionaries" on the decorative arts, the exhibition—like the previous ones on silver and ceramics—illustrates techniques of manufacture, the development of familiar forms, and their social usage.

Contemporary work which allows the glass to speak for itself through form and light is exhibited in all its variations: some with little or no decoration, others with effects achieved through cutting, engraving, enameling, etching, and coloring.

Included in the modern section is the work of Steuben, A. H. Heisey and Co., and Maurice Heaton, of the United States; Josef Hoffmann for J. and L. Lobmeyr in Austria; Holmegaard of Denmark; A. D. Cropier for Leerdam in Holland; Tapio Wirkkala, Gunnel Nyman and Yrjo Rosola of Finland; Venini and Cappelin of Murano in Italy; Palmquist for Orrefors in Sweden.

Of particular interest is the section delineating the South Jersey tradition in glass. There are pieces from the early glass factories in Wistarberg, Glassboro, Brooklyn and Bridgetown, as well as the work of glassblowers who carried the South Jersey style to New England, Pennsylvania and Ohio.

Material from the Newark Museum's own collection was supplemented by loans from the Cooper Union Museum, the Corning Museum of Glass and private collections including those of George S. McKearin, Jerome Strauss, and Mrs. Henry G. Smith.

18th-century Irish decanter with characteristic rings about the neck

Glass at the Modern

In a small but choice selection from its acquisitions, the Museum of Modern Art, New York City, has placed two dozen significant glass objects on show through January 15. Ranging from Tiffany vases of the turn-of-the-century Art Nouveau period to the recent machine and handcraft work by European and American designers, the objects were selected to illustrate the great variety of ways glass can be handled in shape and texture. Of particular interest are such recurring themes as the bending and folding of a sheet of glass to produce flower-like vase openings and irregular curves, engraving and pressing for surface decoration.

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EXHIBITIONS

Irene Hamel at Pygmalion

Irene Hamel, whose stoneware was on view at Pygmalion House, New York City, through December, gratefully acknowledged the influence of Japanese potters with whom this talented California ceramist spent much of her time during her recent trip to Japan. Adapting the design principle of negative space in her vases, she increased their surface interest as well as their function for flower arrangements. Miss Hamel is a strong potter and her work, rather than depicting an influence, shows the development and growth of the artist.

Oregon Ceramic Studio

Pottery and jewelry by Frances Senska and silk screen textiles and enamels by Jessie Wilber on view at the Oregon Ceramic Studio, Portland, through November 5th were well received by both the press and the buying public. Almost every piece of Miss Senska's pottery was sold. Her work is particularly distinctive for its experimental glazes of native Montana clays. Both teach at Montana State College.

Kansas Designer-Craftsman Annual

The Second Annual Kansas Designer-Craftsman Show sponsored and held at the University of Kansas in Lawrence through November 22, showed the work of 49 craftsmen in all media. In their published statement on the quality of the 68 pieces shown, judges Frederick Miller of the Cleveland Art Institute and Alma Lundgren of the Churchill Weavers in Berea, Kentucky, declared:

"In our estimation the work in the second Kansas Designer-Craftsmen Show would be termed exceptional. The fields considered outstanding were sculpture and jewelry. Both fields showed a decided appreciation for the material involved and displayed excellent craftsmenship and good taste. Textiles were outstanding in the show. The weaving showed creative changes from the traditional. There could, however, be more experimentation in color. The ceramics were good, with a sensitive feeling for design and use of materials. It is hoped that in future shows more of the fine work being done by Kansas craftsmen will be displayed especially in the field of silversmithing."

First prize winners were: Alexander Boyle for textiles;

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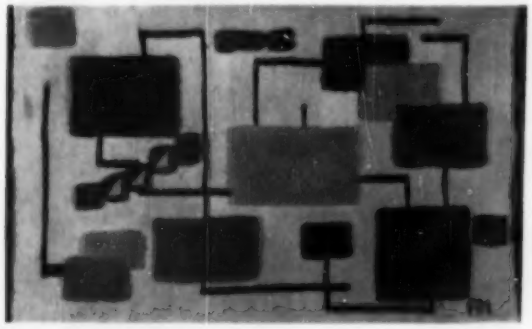

"Floymar" Tapestries

The dual show at the Saint Paul Gallery and School of Art, Minnesota, of Floyd Brewer's paintings and "Floymar" tapestries done in collaboration with his wife, Margreth, demonstrates the painter's involvement with tapestry as an art form. Having studied with Hoffman, Léger, Rivera and the Kandinsky School, he found that his style lent itself to the special requirements of tapestry design with which he has experimented for the past ten years. Margreth Brewer, having mastered the many techniques of the weave, joined her husband in inventing new variations.

In *Abstraction*, at left, the background is in flat tapestry weave while the design is in cut and uncut pile in blacks, browns, reds and ochres of Persian yarns.

Midwest Potters and Sculptors

With a total of 65 pieces of pottery and ceramic sculpture, the Midwest Potters and Sculptors of Chicago held their exhibition at Robert North Designs, Inc., through December 31. Judge for the prizes was Vivian Schneidermantel, Curator of Ceramics at the Chicago Art Institute, who awarded them as follows: first prize to Rose Migdal for mother-and-child thrown bottle form; second prize to Martha Wood for her decorated spherical jar; third prize to Charlotte Aronson for her decorated bottle; fourth prize to Rosemary Zwick for sculptured *Sleeping Day;* honorable mentions to Charlotte Aronson for her figure of a zebra, to Rose Migdal for her covered jar and to Rita Sargen for her textured lamp base.

Tapestries from Aubusson

A one-man exhibition of 10 modern tapestries made at Aubusson, France, and designed by Michel Cadoret was held at the Contemporaries Gallery, New York, through December 10. Exhibited for the first time in this country, the collection utilized 20 colors and shades, and ranges in size from works of approximately 3′ x 3′ to 10′ x 7′. They will be produced in editions of seven. A French artist now living in New York, Michel Cadoret has worked in oils, frescoes, lithography and etching, as well as tapestry. In translating the bold patterns and brilliant colors into tapestry, the artist has achieved a distinguished collaboration with the weavers.

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EXHIBITIONS

Wood mask from the Sudan

New African Carvings

New masterpieces of African carvings, 25 in all, comprised an exciting show at the Segy Gallery, New York, through December 14 and emphasized its continued fascination for craftsmen in all plastic media. Included in the exhibit is the Dogon mask from the French Sudan, shown above. Outstanding for the plastic discipline which the native carver imposed on himself by using the square form for the face, it subordinates all parts of the face, such as the eyes and mouth, to this basic form. Thus, it was not the carver's intent to represent his visual reality, but to create a plastic construction which has its validity in a successful coordination of shapes. The horns were added as a symbol for a mythological animal.

Handcrafts of India

A new collection of contemporary and traditional fabrics and toys on exhibition at the Government of India Trade Center, New York, through November, featured a great variety of native designs never before shown in this country and underscored the modern continuity of India's great craft tradition. Included were Khari work, a technique of hand printing that looks as if heavy gold leaf had been applied to the cotton; wools with coarse gold threads; mirror work, the fabulous embroidery that imprisons little mirrors or bits of mica in appliqué technique. Among the toys were playfully painted woodcarvings and colored clay figures of dolls, birds and demons. The favorite toys of children in rural villages, these heroes and villains out of mythological stories are a traditional handcraft of the village artisans. Toy making, in particular, is the hereditary craft of the "Khumar," or potter who makes earthenware household utensils.

Ceramic toy depicting a Hindu demi-god

Letter from India

The following report was sent from Bombay, India, from Betty Willis, Advisor to the All-Indian Handloom Board: We are anxious to let you know about the handloom exhibit at the Indian Industries Fair in New Delhi where for the first time buyers were invited to see a comprehensive exhibition of handloom textiles from all India at the Indian Industries Fair—October 29th-December 15th. The exhibition was arranged by the All-India Handloom Board, Ministry of Commerce and Industry.

All the varieties of hand-produced textiles were shown, as well as many of the indigenous traditional costumes made by village craftsmen and artisans and worn today by millions of village and tribal peoples. There were hand-woven traditional lengths of cloth in cottons, silks and wools: cotton lungis or rumals, among them the better-known checked Madras handkerchiefs; fine cotton mul-mul and voile; saris and cottons woven with gold or stenciled and printed with gold or vegetable dyes and paints; block printed handwoven silk and cotton dress materials; home-spun silk wool and cotton coatings, suitings and shawls. The typical fabrics used by villagers included Bandhana resist vegetable dyed cottons, vegetable-dye printed bedspreads, tie-and-dyed saris, veils and handkerchiefs, woven silk and cottons with patterns in ikat. Silks included the well-known court brocades, saris, stoles, taffetas and gauzes of Banaras and heavy silks woven with gold and silver thread in South India, the sheer silks of Indore, the wild silk home-spun coatings and chaddars of Assam, Bihar and Orissa, the "sun-and-shade" shot silks in the old court tradition and cotton-with-silk Hinroo brocades and furnishing materials. Stitched fabrics included embroidered silks and cottons, quilted fabrics and mica-mirror worked embroideries.

The pavilion itself was a beauty. It was done by Mr. Jahbwalla, a young designer. It is a circular installation, with a wide ramp leading to a balcony with curvaceous undulating pools flowing beneath. It is painted red outside.

Craftsman's Index BOOKS

The Ceramist's Heritage

ANCIENT AMERICAN POTTERY by G. H. S. Bushnell and Adrian Digby, published by the Pitman Publishing Corp., New York, 51 pages plus 80 black and white illustrations and four-color plates. $8.50. This is a brief survey of the whole field of ancient American pottery in Mexico, Peru and in the southwestern United States, where this country's best pre-Columbian pottery was made and where the Indian descendants still work in the traditional way—without the wheel. It bridges the gulf of time between the second millenium when pottery made its first known appearance in America and the 16th century A.D. when the coming of the Europeans marked the end of the high aboriginal American culture. We know these civilizations by their art, and pottery is the key.

However, it is still a matter of dispute whether there was a cultural link between the Old World and the ancient Americas. Whatever the point of view, the authors declare, "there is throughout all American art a feeling or treatment that strikes us as characteristically American." Particularly true of the pottery, it tends to support the view that ancient American culture evolved without outside influences even though certain pieces bear a striking, and, as the authors maintain, superficial similarity to certain oriental shapes and decorative motifs. Most significant is the fact that the potters were ignorant of the wheel. Pots were built up from coils or rings of clay, modeled by hand or cast from molds. What ancient American pottery loses in technical perfection when compared to products of the Old World where the wheel was

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BOOKS

in use, it gains by the more subtle effects of the completely hand-worked vessel. Porcelain, moreover, was unknown and glazes rarely used. Investigation of firing and decorating methods revealed, "the use of the oxidizing flame for firing red, brown and orange wares and of the reducing flame for firing black and grey ones, was mastered at an early date. Slips and paints of many colors were used in finishing the pots, and freehand designs, some of them of great intricacy, were painted on them. The surfaces were in many cases highly burnished with a pebble or some similar object. Tempering material varied from place to place. Sand, calcite or crushed potsherds were all used on occasion, and in some cases, where the unbaked clay was not sufficiently ductile, powdered mica was added. This gave the pots a curious, glistening appearance which has given rise to the unfounded belief that gold dust was added to the clay. In common with weaving and other crafts, New World pottery demonstrates the possession of great manual skill with very simple apparatus."

Wherever the wheel is not in use today, the authors note, pottery seems to be a woman's craft, and it may be deduced that the making of pottery may well have been the woman's chore in ancient America. Certainly, this is the modern practice among the American Indians today and the sight of a Pueblo woman squatting on the ground, building up her pot from long rolls of clay is a common one.

The excellent text and the abundance of well photographed plates of some of the most extraordinary and beautiful pottery ever made, will enrich the art of the modern ceramist. Only by attaining the sense of continuity with the achievements and life of the past can the modern artist evolve a sound approach to his work. Experimentation can spring only from knowledge already absorbed. This book makes a valuable contribution in technical information about pottery as well as in placing the craft within the context of the civilization for which it functioned. The authors, Adrian Digby of the British Museum and Dr. G. H. S. Bushnell of the Museum of Archaeology and Ethnology of Cambridge University, have rendered craftsmen a great service. —Ed Wegman

Architecture and the Craftsman

Architectural Detail Sheets by Edward D. Mills, published by the Philosophical Press, 228 pages, 1000 illustrations. $12.00. This book presents a selection of exceptionally interesting solutions to a variety of detail-design problems.

Although presented primarily for the use of architects this book could be profitably perused by those craftsmen who are especially concerned with the potentialities of collaboration. It is exactly the degree of architectural orientation acquired that will ultimately determine for the craftsman what kind of contribution he will want to initiate. For in no other way than reflective study and increasing familiarity can he imaginatively relate the intimate particulars of his own craft to a fresh and exciting solution of those elements in architectural practice now devoid of inspiration, and which, without his initiative, are likely to remain so.

Drawing from the recent work of seventy architects, the 96 individual sheets range in scope from balconies, entrance and shop fronts and displays, through fittings, staircases, walls, windows and miscellaneous components of buildings. Each work is illustrated with both scale drawings and photographs.

Universally regarded by architects as the "meat of the job," detailing is that part of planning on which a given design (however impressive in itself it might be) stands or falls. Design is to detailing as is prognosis to treatment in medicine. It is here, in the effort to achieve a structurally efficient and esthetically pleasing assembly of heterogenous materials, that the architect's job is most comparable to that

of other artisans. It is where the knowledge and feeling for materials and construction techniques combine to consummate the design in the co-ordination of all elements composing the building. —HERBERT HANNUM

Of General Interest

MODERN ART, A Calendar for 1956, published by George Wittenborn, Inc., New York, 25 pages plus 25 illustrations. $2.50. Each month of this calendar for the new year presents reproductions of some of the best paintings and drawings of the twentieth century, 25 in all, seven in full color. Included are works by Chagall, Picasso, Matisse, Bonnard, Miro, Kandinsky, Léger, Braque, Arp and Klee, to name a few. This is a veritable anthology of modern art in an attractive and practical form.

A FOUNDATION FOR ART EDUCATION by Manuel Barkan, published by the Ronald Press Co., New York, 240 pages, $4.00. Dr. Barkan provides a new way of thinking about art education—its purposes, methods, relationships to the whole of education, and its potentially significant role in the further development of American culture. In the author's words, "Experience in the arts is inseparable from creative perception and insight—the cornerstone of a sound general education program. Therefore, although this book is addressed specifically to those whose business it is to help children experience the arts, the material should interest all those who recognize the importance of creative involvement in the process of education." Manuel Barkan is Professor and Head of Art Education, School of Fine and Applied Arts, the Ohio State University.

On Techniques

GEM CUTTING, A Lapidary's Manual by John Sinkankas, published by the D. Van Nostrand Company, Inc., Princeton, N. J., 413 pages, $8.95. Before the year 1800 complete instructions and equipment for gem cutting were available to anyone who was interested in the craft. As its popularity waned, so did books on the subject. According to the author, it is only in the last two decades that serious attempts have been made to supply information that would bring methods and materials up to date with new equipment. In this comprehensive book, the author, a holder of the Gemologist Society Certificate and a teacher as well as a practitioner, gives a complete coverage of modern tools and methods that will be of particular value to the jeweler who wishes to work with stones and gems and to the amateur gem cutter. For the first time in print, a large list of available minerals is given with details on their treatment. It also contains an interesting map of the gem-bearing areas of the United States.

THE REPAIR AND RESTORATION OF FURNITURE by John Rodd, published by Charles Scribner's Sons, New York, 180 pages, $8.95. An Englishman, John Rodd has been a professional cabinetmaker for nearly 30 years and has followed his craft on both sides of the Atlantic. Clearly and comprehensibly the author explains the techniques most suitable for each type of work. Specializing in the restoration of antique furniture, the book is divided into six basic steps: dismantling, cleaning joints, restoring components, gluing up, leveling and sandpapering, coloring and polishing. More specialized aspects include: chair repair, carcass and drawer work, veneer, marquetry and inlay. The numerous diagrams and photographs illustrating each stage of restoration, further clarify the instructions. The professional cabinetmaker and designer will find this book rich in craft techniques, while the amateur will find it stimulating.

YOUR HANDSPINNING by Elsie G. Davenport, published by Charles A. Bennett Co., Inc., Peoria, Illinois, 130 pages. $2.75. The book answers the needs of teachers and students

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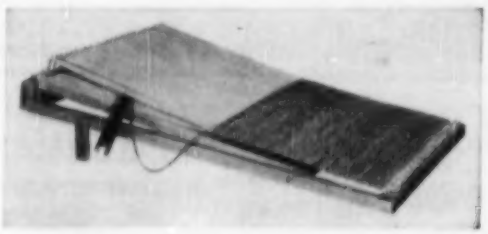

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Stoles **Tapestry** **Luncheon Sets**

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DO IT YOURSELF WITH ALUMINUM by G. W. Birdsall, published by McGraw-Hill, New York, 135 pages, over 200 illustrations. $3.95. With sheet, tube, rod, and bar aluminum now available in thousands of hardware and craft-supply outlets and with the help of this simple new guidebook, craftsmen can get the most out of this versatile material.

The book gives working directions, shop tricks, and short cuts for fabricating the metal with ordinary woodworking tools found in any home workshop. It tells how to cut, saw, and drill aluminum, as well as how to bend, form, and shape.

Craftsman's Index COMPETITIONS

National

CRANBROOK ACADEMY SCHOLARSHIPS. Four scholarships in memory of Eliel Saarinen, George G., Ellen S. and James S. Booth. $1320 each, covering tuition and room and board. For advanced study in architecture, design, painting, sculpture, weaving and textile design, ceramics and metal-smithing. Also the Joy Griffin West memorial scholarship. Covers a full year's tuition. Other tuition grants available. Write to Secretary, Cranbrook Academy of Art, Lone Pine Road, Bloomfield Hills, Michigan.

ART ASSOCIATION OF NEW ORLEANS 55TH ANNUAL SPRING EXHIBITION, March 18-April 8. For all crafts. Maximum of five items per individual. Entry fee, $5 for non-members. Jury. Awards: $1800 in cash prizes, $50 original crafts first prize. Entry blanks and entries due March 1. Write to Exhibitions, Delgado Museum, City Park-Lelong Avenue, New Orleans 19, Louisiana.

FOURTH ANNUAL MIAMI NATIONAL CERAMIC EXHIBITION, April 15-29. Open to all potters, ceramic sculptors and enamelists. Maximum of five entries per individual. All work must be original, and designed and executed within the last two years. Entry fee, $3. Jury. Awards: $100, $50, $25 in each class. Commission on sales: 15%. Entry blanks due March 16, entries March 29. Write to Marceil Dunn, Secretary, Miami National Ceramic Exhibition, 908 Paradiso Avenue, Coral Gables, Florida.

ELEVENTH NATIONAL DECORATIVE ARTS—CERAMIC EXHIBITION, April 14-May 15. For work in textiles, silversmithing, jewelry, hand-wrought glass, metalwork, enamels, metal and ceramic garden sculpture. Entry fee, $3. Jury. Awards: purchase prizes, special awards and total of $1500 cash prizes. Write to Wichita Art Association, 401 North Belmont Avenue, Wichita, Kansas.

Regional

Des Moines, Iowa: for residents of Iowa.

EIGHTH ANNUAL IOWA ARTISTS' SHOW, April 1-29. For all media designed and executed since 1953. Jury. Purchase

awards and cash prizes: $1000 total. Write to Des Moines Art Center, Greenwood Park, Des Moines 12, Iowa.

Huntington, West Virginia: for all artists and craftsmen within 80-mile radius of Huntington.

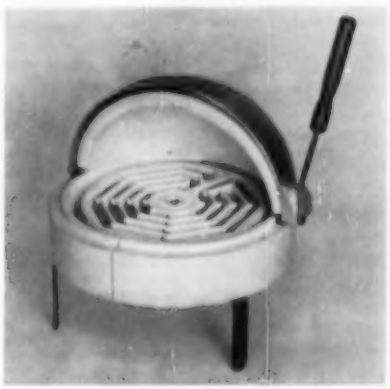
Fourth Annual Exhibition 80, April 22-May 20. For all media, including crafts. Entry fee, $2 for members of Tri-State Creative Arts Association, $3 for non-members. Jury. Awards. Entry blanks due April 3, entries April 8. Write to Huntington Galleries, Park Hills, Huntington, West Virginia.

Springfield, Missouri: for all artists and craftsmen in Missouri, Arkansas, Kansas, Iowa, Oklahoma and Nebraska.

Twenty-Sixth Annual Exhibition, March 26-April 20. For all media, including ceramics, jewelry, weaving and work in the third dimension. Jury. Purchase awards: $500 total. Entries due March 16. Write to Springfield Art Museum, Springfield, Missouri.

Craftsman's Index PRODUCT NEWS

Address all inquiries about products to (department number) Craft Horizons, *601 Fifth Avenue, New York, N. Y.*



New enameling kiln: The makers of Trinkit introduce the new Studio Kiln which features a round 7¾" (inside diameter) refractory porcelain body with a heavy cast aluminum lid. Operating off house current, the kiln heats to 1550°. Its cost is $14.95, via Dept. J-F 5, Craft Horizons.

Jewelry supplies catalog: Bergen Arts and Crafts has just published its 1956 catalog of supplies for making jewelry and for doing copper enameling. It incorporates some new materials such as "filigree," ceramic ropes, and rickrack, as well as framed settings for copper disks. The catalogue is a veritable handbook for craftsmen in the jewelry making field. Available free of charge from Dept. J-F 2, Craft Horizons.

Latest thing in mosaic kits: Ceramicraft offers free actual tile color-selecting charts for choosing from 88 colors and textures of imported ceramic tile as it brings out its new kits for making mosaic tables—a screwdriver the only tool necessary. For the free charts or more information on a range of kits ($8.95-$59.95) write Dept. J-F 3, Craft Horizons.

Colored aluminum: Circles of aluminum in 5", 12", 9", 6", and 4" sizes now come in gold, orchid, sky blue and copper. They can be etched with non-acid etching compound available through the same company. Additional information and directions for use through Dept. J-F 7, Craft Horizons.

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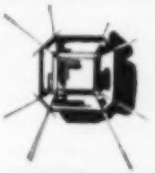

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PRODUCT NEWS

All-Angle torch holder and soldering table: A boon to metalsmiths, this new accessory holds propane torches in any position safely. Especially useful in silver soldering where both hands must be free. A 4" x 6" soldering table with heat-resistant Marinite top ½" thick comes with the torch holder. Costing $3.49, the combination may be ordered through Dept. J-F 1, CRAFT HORIZONS, 601 Fifth Avenue, New York City.

Tables for tiles: Ceramists can use their own tiles to surface tables without the bother of adapting or making the tables themselves by ordering matched wrought-iron table frames specially manufactured for 6" x 6" tiles. Each frame is pre-treated to prevent rust and is finished in mar-proof black enamel. Six different models are designed to take from 4 to 25 tiles. For further information, which includes pictures and prices of the tables, please write Dept. ND-4, CRAFT HORIZONS.

Wrought-iron furniture kits: Phillips Furniture Company in East Peoria, Illinois, has a new fall catalog of complete kits for amateurs and individual parts for professional furniture craftsmen allowing as much or as little work to be done in fabrication as the craftsman desires. For catalog, write Dept. ND-8, CRAFT HORIZONS.

Three-second soldering gun kit: The Wen soldering gun that heats in three seconds now comes in a utility kit, which includes the Model 199 gun with a long-nosed soldering tip; a plastic cutting and putty-removing tip; a flat iron tip for removing dents in wood and other uses; and a five-foot package of rosin core solder—all packaged in a strong metal kit box. The kit lists for $9.95 and may be ordered through Dept. ND-9, CRAFT HORIZONS, if unavailable locally.

PHOTO CREDITS: *8, 14-19 Oppi Untracht; 12, 13, 16-17, 20, 21, 28-32 Van Nes; 23-25 Soichi Sunami; 34-40 Dennis Purse; 43 Lucian Brown; 44 Irving Blomstrann, Victor Amato; 45 courtesy the Newark Museum; 48 Don Faulkner.*

OMISSIONS: Page 26 of the November-December 1955 issue omitted credit to Zella Eckels Marggraf for her enamel on wall to the right in "Bachelor's Suite." Frame top left page 36 this issue from collection of Michael M. Zagayski.

Craftsmen's Market-Place

The charge for classified advertisements is 20 cents a word, payable in advance. Deadline is fifteenth of month preceding issue. When figuring number of words be sure to include name and address. For example, A. B. Smith is three words. Minimum ad 15 words.

AGENTS WANTED

RUN A SPARE-TIME Greeting Card and Gift Shop at home. Show friends samples of our new 1956 All-Occasion Greeting Cards and Gifts. Take their orders and earn up to 100% profit. No experience necessary. Costs nothing to try. Write today for samples on approval. Regal Greetings, Dept. 16, Ferndale, Michigan.

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COMPLETE CRAFT SERVICE—We have an extensive line of Artists and Craftsman's supplies and tools for all crafts and list over 350 art and craft instruction books. Send 25¢ for 108 page catalogue. Crafters of Pine Dunes, Dept. CH, Oostburg, Wisconsin.

ARTS & CRAFTS (Cont'd)

AT LAST IT'S HERE! Sam Kramer's complete new illustrated catalogue. More exciting than a detective story, more educational than a text book. Discoveries, adventures and bargains on every page. Facts and lore on semi-precious gems, helpful hints on jewelry-making and stone setting; illustrated "Learn at a Glance" jewelry projects; gem-hardness table; birthstone list; mm gauge, etc. Plus vivid descriptions and lists of hundreds of gem-stones, many rare and curious, many at only a few cents each, and most unobtainable elsewhere. Also, our exotic natural materials, our famous curios, special kits, books, and splendid findings, fittings and craft needs. Send for your copy today—only 25¢. Sam Kramer, 29 West 8th Street, New York City 11, N. Y.

ARTS & CRAFTS (Cont'd)

37 MAPS for $1.00? Yes, that's right! A collection of 37 decorative maps, antique and modern, of various sizes, shapes and colors, especially selected for their suitability as decorations on all kinds of objects—wastebaskets, trays, card tables, lampshades, trinket boxes and 1001 other uses. Yes, all 37 for only $1.00. Also, giant 33 x 50 wall maps. A must for the children's room and fun for grown-ups too. Instructive as well as decorative. Use as a mural for game-room, office or den. Choose from the following: International World Map, Continental, United States, South America, Europe, Asia, Africa, Canada, New England and the Gulf, Caribbean. Send $1.00 for each map selected. Overland-Overseas Imports, Bridgeton, 22, New Jersey.

Craftsmen's Market-Place

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FREE WEAVING BOOK CATALOG—and other craft books. Write Craft & Hobby Book Service, Dept. CH, Coast Rt., Monterey, California.

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PHILEAS FOGG, MEET NELLIE BLY!

ENGINE 93 streaked through Arizona, its eight steel wheels flailing the track. And when the young lady at the controls thought the engineer wasn't looking, she opened up the throttle another notch.

She was Nellie Bly, reporter for the New York World. And she was in a big hurry to reach Jersey City and beat a fictional man in a trip around the globe. The man's name was Phileas Fogg, phlegmatic English hero of a popular novel by M. Jules Verne: *Around The World In 80 Days.*

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